The Golden Age of

INDIAN ART

Vth - XIIIth Century

PIERRE RAMBACH AND
VITOLD DE GOLISH

With 121 Photographs
6 Colour Plates
26 Diagrams and Ground plans
and a Map

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Photogravure Plates

FOREWORD

THIS BOOK IS NOT MEANT FOR SPECIALISTS. OUR AIM WHEN WE SET OUT was to acquaint as wide a public as possible with some of the world's greatest artistic treasures. Although since our return our findings in India have led us to a more detailed study of certain archaeological problems, and although some of the photographs and sketches we brought back may benefit archaeologists and others engaged in research, it is still the general reader for whom these pages are intended.

One might make this book a hotch-potch of disconnected items and then give it some such misleading or comprehensive title as *Hindu Art*. But no single volume could pretend to give a picture of Hindu art in its entirety. India has an extraordinary artistic wealth, the catalogue of which is by no means complete. So we have thought it better to give a more detailed and more complete picture of a single period, and one scarcely known hitherto—the period of the Chalukya kings. At least we hope to show that this period can vie in the number and perfection of its masterpieces with Graeco-Roman antiquity or with the Middle Ages of Christianity.

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Colour Plates

The photographs in this book are all published for the first time. They have been chosen from several thousands, taken within a limited area, and show subjects very similar in origin and style; we hope that by this very limitation they will demonstrate more forcefully and coherently how great a contribution the Hindus have made to the art of the world.

We should like to take this opportunity of thanking all those who helped us, both on the journey and in India, particularly M. Ph. Stern, Director of the Guimet Museum; Mr. W. Jacobsen of the National Museum at Copenhagen; M. D. A. D. Tata; M. A. B. Schwarz, the Bombay architect; and Mme Schwarz; M. W. Feigelmann, the Paris architect; and MM. R. Audigier and H. Loisel, the Havre architects; and after our return to France, M. Jean Filliozat, Professor of the Collège de France, to whom we owe the translation of Sanskrit quotations; M. J. Naudou, of the National Centre of Scientific Research, who has so kindly read our text, and finally M. André Malraux, whose encouragement when we showed him the plan of this book was so valuable to us.

THE ROLE OF THE CHALUKYAS

WE ARRIVED AT AIHOLLI ON MAY 19TH, 1951. WE HAD TRAVELLED nearly a thousand miles—and fifteen centuries—from Bombay to this point on the river Malprabah. Here, about A.D. 450, the first king of the Chalukya dynasty founded his capital: Aryavole, "the town of the Aryans". After twelve centuries of neglect and decay, nothing is left of the palaces and residential quarters, which were built probably of earth, bricks and wood. But the stone temples have lasted almost intact. There are so many of these temples that they give some idea of the splendour of the ancient "town of the Aryans", despite the mud huts of the modern village which squat among them and encircle them. Aiholli is perhaps the only village in India which enables one to imagine the appearance of a town of the fifth century A.D.—at the end, that is to say, of the Gupta period.

It would be wrong to say that Chalukya art is altogether unknown, but till now no collection of photographs has been published which could give even a superficial idea of its nature. The sites are far from road or rail and have rarely been visited. Cousens, the historian, "discovered" Aiholli in 1892, but he was interested in epigraphy, not

temples. Still, he returned with one precious piece of information—a date, A.D. 634, inscribed on the Temple of Meguti.

What matters, though, is not the great age of the monuments. Ajanta, Elephanta and Ellora have been known for a long while. The art of the Chalukyas has always been given second place as an unimportant, provincial art. Only in recent years has long research revealed that Aiholli is important after all.

For almost three centuries, as their power increased, so the Chalukya kings increasingly developed the art of their empire. This art is now recognized as the transition between fourth-century Guptan art and the great achievements of the north-eastern kingdoms in the ninth to thirteenth centuries. Such temples as Bhubaneswar, Khajuraho and Konarak used to seem completely separate from the Guptan tradition.

To understand the part that the Chalukya dynasty played, it is important to know what happened in India between the third and seventh centuries; those obscure centuries when everything seemed to come to an end. Though, in fact, after the classical period, they prepared the way for a new Golden Age.

The Guptas

The Gupta dynasty appeared about A.D. 320. Though at first not very important, centred in the north-east, its power spread rapidly over almost the whole of India. This empire was extended and consolidated by Chandragupta II, grandson of the founder, who came to power about 375 and reigned till about 414. It was in his reign that Guptan power reached its height and that Sanskrit literature passed through one of its most brilliant periods with the poetry of Kalidasa. At that time Buddhism, already widespread in India, set out to conquer Asia. Cultural exchanges with China increased. The admirable sculpture that has come down to us from this epoch is one of the

peaks of Indian art. It united purity of line, elegance of form and idealization of the human body with all that was spiritual in Buddhism —so clearly revealed in the heads of the Buddha with their compassionate smile.

This period was certainly a Golden Age for Indian culture and its art is often regarded as the true classical art of India. However, at the end of the fifth century, the empire of the Guptan kings was shaken by the Hun invasions, became weak and crumbled away. Small provincial kingdoms soon appeared. Some of these grew up on the actual confines of the empire—on the Kathiawar peninsula, on the west coast, and in Bihar in the area of the lower valley of the Ganges. The most important of these petty kingdoms and the ones that endured the longest were those of the Pallavas and the Chalukyas, who fought for supremacy farther south at the top of the modern territories of Madras and Goa.

The Pallavas

As a remarkable civilization in the seventh and eighth centuries, the kingdom of the Pallavas played a considerable role in the eastern expansion of Hindu art. Through their port of Mamallapuram they traded with all the peoples of south-east Asia from Ceylon to the country of the Khmers and as far as Java.

On the Continent itself their architects were so famous that when the Chalukya king, Vikramadytia II (the "Sun of Heroism"), managed to seize Kanchi, their capital, he took one of them back to his own capital, Pattadakal, to build him a temple.

Today the art of the Chalukyas is regarded as more important than that of the Pallavas. For, after the Guptas, it is to them that India owed the continuation and then the renaissance of art. In the harmonious buildings of this renaissance, architecture was the happy alliance

of all the arts brought together to perfection. In the fifth century the Chalukyas were only petty provincial princes; in the sixth century they held in check the rival power of the Emperor Harsha, master of North India. When the Pallavas attacked them, they took a brilliant revenge and extended their conquest over the whole of the Deccan. This was an important conquest, for from this new empire on the northern and southern borders, between the Buddhist north, the guardian of tradition, and the south stimulated by the Brahman awakening, the Hindu Middle Ages were to come.

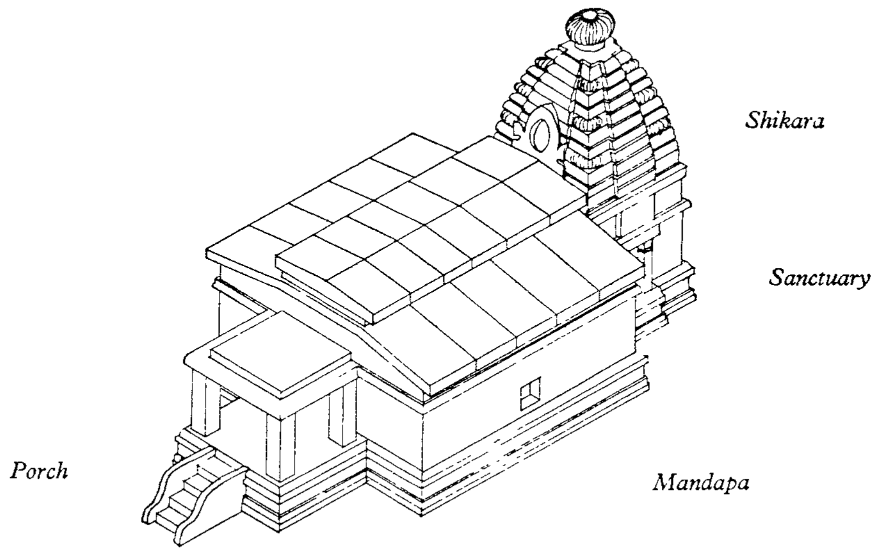
The Brahman Temple at Aiholli

At Aiholli it is striking that the earliest sculptures in high-relief which adorn the walls and columns of the Durga and Lad Khan temples seem to have been carved in the ancient tradition of the Guptan period.

But artistic inspiration was already stimulated by the Brahman awakening, although the Brahmanism which reappeared in South India at this time was different from ancient Brahmanism. A thousand years of Buddhism had left deep marks on India, but even at its height it seems that people continued to worship the old local and traditional gods. The decline of Buddhism, which coincided with the increasing centralization of power, was the result of popular reaction. At Aiholli the ethereal statues of the "Blessed One, compassionate for all beings" and the old Hindu gods, Shiva and Vishnu, were worshipped at the same time. On the inner temple walls couples desire each other, entwine and embrace. Human nature recovers its rights. It is the victory of life over the death of Nirvana, of popular beliefs and gods over a religion which demanded too great renunciation. This feeling of life is most felt at Aiholli, where temples and sculpture rise up unexpectedly in the middle of the houses, trees and alleys of a village which has

always been inhabited. We thought we should find a dozen monuments or so, but we counted seventy-eight of the largest. Their variety is amazing. Many are alike in general plan, but no two are alike in their detail.

THE SIXTH-CENTURY TEMPLE AT AIHOLLI



Usually the temple is a building of modest dimensions with a square sanctuary opening on to a rectangular hall called the "mandapa".

The sanctuary is a room about three yards square with bare inner walls. It shelters the "lingam", a cylinder of hard stone with a rounded top, the phallic symbol of the creative energy of Shiva. On the outer walls anthropomorphic representations of the deity stand out, generally one in the centre of each of three walls, either in a niche or between the pilasters.

Then an open porch with four square pillars leads to the doorway of the great hall.

Many of the temples have a high curvilinear pyramid over the sanctuary called the "shikara", with a ball or large fluted torus as

finial. Others have a roof which diminishes in successive stages. (We realized later that this difference corresponds to two styles, the northern and the southern.)

The richness and variety of the sculpture are no less important. We saw later that it is in fact sculpture rather than architecture which makes the difference between one temple and another.

Scarcely had we passed the entrance into one of the temples than we found ourselves plunged into semi-darkness. Daylight only came into the great hall through small side windows. Gradually our eyes became accustomed to the darkness. Around us silhouettes became distinct. We were face-to-face with a world of Hindu gods. Decorated with finely chiselled garlands, a big-hipped, full-breasted young woman emerged from a pillar holding in her hand a lotus flower: it was Lakshmi. Above our heads entwined couples loomed out from stone slabs framed in the crossing of the stone beams. Farther away, framing a door, were statues of warriors brandishing axes, tridents and clubs in their four hands: they were the "guardians". The twelve massive pillars of a neighbouring temple porch had a life-sized couple carved on each of their facets.

But our surprises were not over. There are at Aiholli two temples cut out from the rock itself in the side of the cliffs. They are of the same period and style as the other sanctuaries and have the same elements, porch, great hall and sanctuary, going progressively deeper into the heart of the rock. We examined the sculptured inner walls closely and found traces of very ancient frescoes which in the course of the centuries had been almost completely destroyed by the humid climate.

MAHAKUTESWAR (SIXTH CENTURY)

We had been some months at Aiholli when we heard of a group of temples to the west on the other side of the cliffs, but no one was

willing to take us there. It seemed that one had to go over a great stretch of desert where leopards and evil spirits abounded. For some weeks we explored the area without result, when suddenly between two slabs of rock we stopped before a curious carving: two feet, or, more precisely, two footprints side by side, sculptured life-sized on a white stone coming out of the soil. These footprints mark the path of a Holy Man: they are not rare in India. Following the direction they indicated, we noticed some marks at the bottom of a narrow fault, also cut in the rock. Soon we came to proper steps cut out of the cliff with platforms at intervals. At the top of the plateau the winding path became a large road. It was quite straight rather like a Roman road, and had probably not been used for thirteen centuries. When we had walked for three hours, the road stopped before a natural basin filled with luxuriant vegetation. We cut a path through the tall grass in the shade of bamboos and palm-trees, and were amazed to find ourselves eventually in front of a great stone pool surrounded by ten or more temples in a perfect state of preservation (Plates 22–3).

We were at Mahakuteswar. No modern building broke the harmony of this little group, built about A.D. 525 by Ravaraga, the second Chalukya king, a dozen miles or so from Aiholli.

Both the northern and the southern (or Dravidian) styles are represented in the temples here, as they are at Aiholli: the former by two large temples on either side of the pool, the latter by a series of small, one-roomed sanctuaries with curvilinear towers on top and porches in front.

The sculptures in high-relief were like those we had admired at Aiholli. And as at Aiholli the temples were dedicated to the gods Vishnu and Shiva.

If tradition can be believed, they were built on the very ground where the ascetic Agastya (who was responsible for the construction of the sacred pool) overcame the two demons Vatapi and Ilvala. The

deeds of Agastya are related in the *Ramayana*: he was a mythical being who symbolized the power of the Aryans launched on the conquest of southern India. Vatapi and Ilvala probably represent the aboriginal princes of the south who resisted colonization.

Later, Vatapi became the name of the second capital of the Chalukya dynasty, built about thirteen miles from Mahakuteswar. It has developed into the modern name of Badami.

Badami

The third Chalukya king, Pulakecin I, the "tiger-haired king", was installed about A.D. 550. Nothing remains at Badami, any more than at Aiholli, of the ancient palaces and houses—but the site is magnificent: a great pool, surrounded on three sides by abrupt cliffs, has its western bank opening on to the plain. The modern village with its red mud huts is imprisoned between two rocky spurs over 200 feet high.

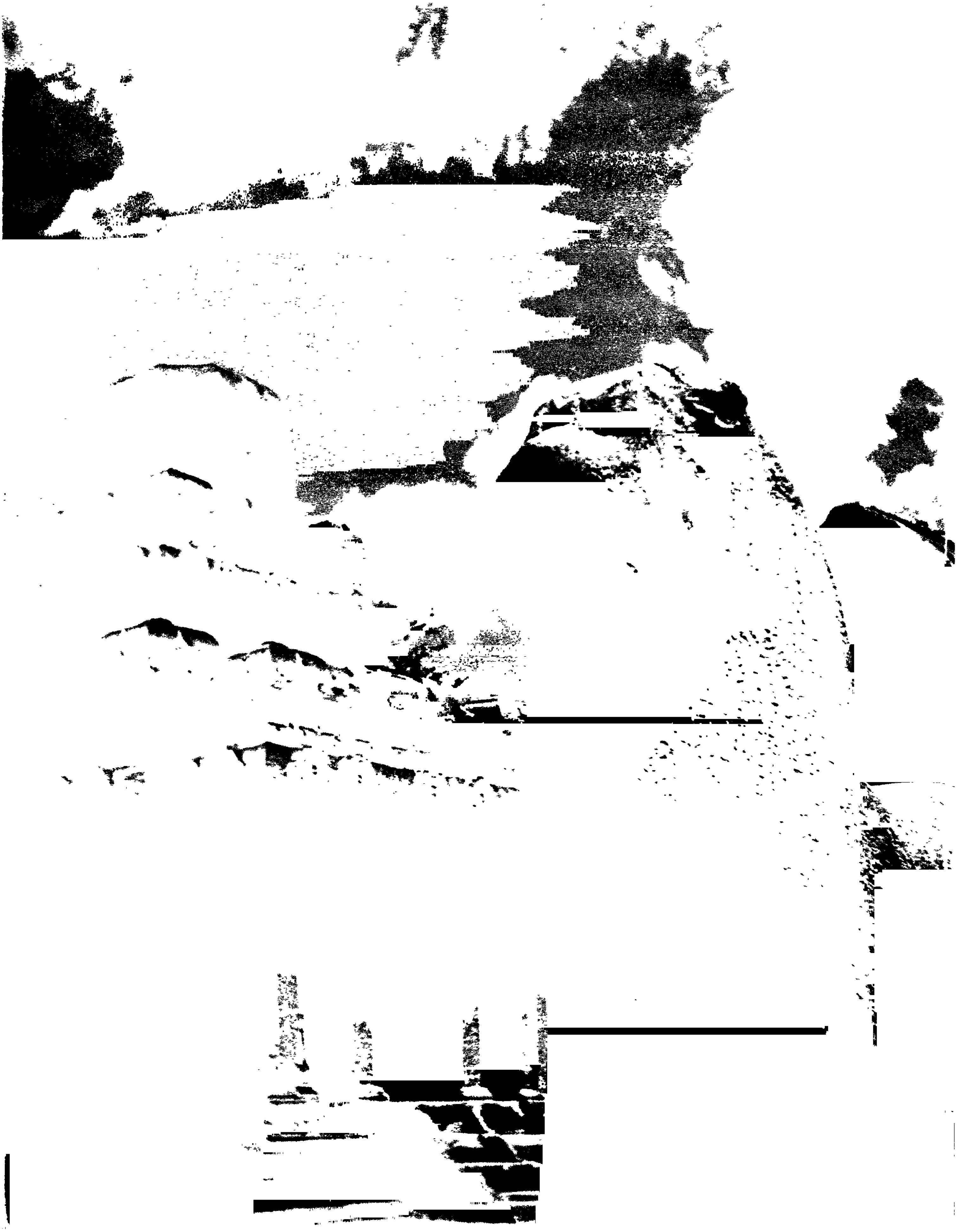
Dravidian temples perched on the north spur raise their silhouettes against a clear sky. Cut in the south spur, four cave-temples dominate the sacred pool.

All round half-buried architectural remains show above ground; broken-up steps, small scattered temples, ruins of monumental gateways, debris of statues and bas-reliefs. How little remains, when one thinks that at the end of the sixth and beginning of the seventh centuries Badami was the capital of an empire stretching over all the Deccan, from the Oman Sea to the Gulf of Bengal. Nevertheless, these ruins, especially the four cave-temples, show how brilliant art had become at this period under the Chalukya kings.

In one of these caves a trace of fresco can still be seen. On two square yards of ceiling, beneath a smoke-blackened layer of spiders' webs and bat dung, one can just make out parts of a veritable composition—the betrothal of Shiva and Parvati. In front of an orchestra of

1. THE GODDESS PARVATI.
SIXTH-CENTURY FRESCO AT BADAMI





drums, tablas, cymbals and flutes two dancers twirl gracefully under the eyes of the goddess.

This little fragment, despite its pitiable state of preservation, showed us that painting had come to the same point of perfection as sculpture. In composition, in choice and arrangements of colours, in delicacy and sureness of touch, this scrap of fresco is equal to the finest masterpieces in the museums of Europe. In fact, the gently inclined face of the goddess strangely recalls some of Botticelli's madonnas (Colour Plate, facing page 16).

Under Mangalesa at the end of the sixth century, then above all at the time of Pulakecin II, his son (seventh century), Badami became the centre of a vast empire; the most powerful in the whole of India after the Chalukyas had defeated Harsha, the master of the north, in A.D. 620. But about A.D. 642 the Pallavas seized the east coast again and overwhelmed Pulakecin. They advanced deep into his territory as far as the capital.

This defeat was only a temporary set-back to the Chalukya kings, who continued to build temples at Pattadakal, about eight miles from Badami.

Pattadakal (Seventh–Eighth Centuries)

A hundred years later the Chalukya king, Vikramadytia II, the "Sun of Heroism", revenged himself brilliantly on his Pallava enemies by capturing in his turn their capital, Kanchi (Conjeeveram). To commemorate this victory, on his return to Pattadakal, he built a larger and more ornate temple than any of his ancestors had done—the Temple of Virupaksha—which he dedicated to his favourite wife. For his second wife, her sister, he built a similar temple alongside—the Temple of Mallikarjuna. An inscription says that the first temple was built by the greatest architect of the day, probably a Pallava whom

II. MONOLITHIC SEVENTH-CENTURY TEMPLE AT MAMALLAPURAM

Vikramadytia had brought back with him from Kanchi. The second temple is more in the Chalukya tradition and seems to have been the work of a local master. If the Pallava architects had a higher reputation than the Chalukya, it was a different matter with sculpture. The high- and low-reliefs which adorn the eighth-century temples at Pattadakal are some of the finest Indian art.

At Pattadakal, as at Aiholli, a small peasant village now covers the site of the ancient capital. But at Pattadakal the temples do not disappear in a mass of mud huts—they dominate them with their high silhouettes. Emerging from a squalid alley, one comes abruptly face to face with a complete sanctuary wall covered with sculptures (Plates 35–6).

Here, as at Aiholli, are the two styles that we have already discussed: the northern and the southern. But there has been little change in either style over three centuries: the temples still have no essential architectural difference, except in the superstructure of the sanctuaries —in one case a tower with a rounded summit, in the other a tower diminishing in successive stages.

From the first temples built at Aiholli in the fifth century to the Temple of Virupaksha built at Pattadakal in the eighth, the principles of construction remained simple and unchanged.

The Symbolism of the Temple

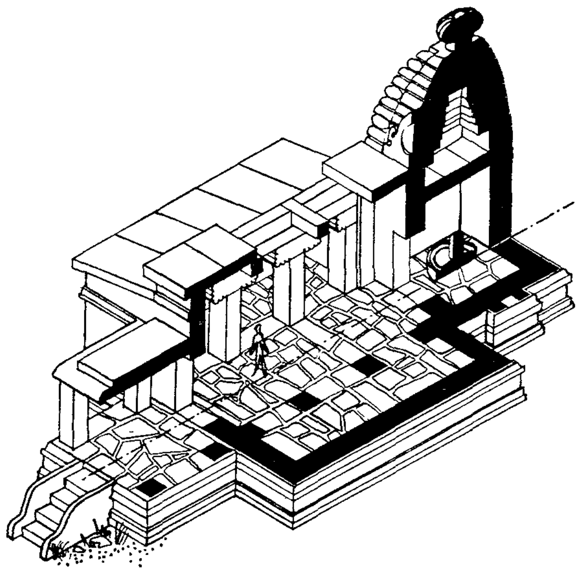
The temple was not consciously planned as a "place of meeting and prayer for the faithful", but built to glorify a certain aspect of the deity. We have already seen that, in the lingam, the sanctuary sheltered the symbol of the creative energy of God, and that there were anthropomorphic representations of Shiva and Vishnu on the outer walls. But the temple as a whole represented in symbolic and schematic form a plan of the universe. Not the tangible and material world that we

see—that is only an illusion of our senses—but an invisible universe containing everything within itself which is to our world as the gods are to men.

This is the reason why there are no images of man in this temple universe. Its inhabitants are deities, spirits, celestial musicians and gods surrounded by their courts of servants. These divine beings often have human or animal bodies which always conform to firmly established conventions. The guardians of the sanctuary door, for example, generally have four arms to symbolize their superhuman strength.

Everything in the temple is a symbol—the only way of representing things which our minds cannot fully understand. The proportions, the number of pillars, the position of the decorative elements are all based on natural numbers which follow the laws of the universe. The temple is a diagram of the cosmos. There are Sanskrit texts in existence which help us to understand the symbolism by giving a number of mathematical rules for the construction of the sanctuary. But most of them have never been translated and were intended as memory aids for architects, not for modern archaeologists who, alas, possess neither the scientific knowledge nor the same mental attitude as the ancient builders. If we know the meaning of some of the symbols, there are many which still elude us.

To some people the curvilinear towers at Aiholli, Mahakuteswar or Pattadakal symbolize the rising sun, to others the phallus of Shiva, or the cosmic egg, to others all three simultaneously. Some see in this form the result of architectural necessity, which only later took on symbolic significance. This understood, we can understand better why there is such a contrast between purity of line on the one hand, and roughness of construction on the other. It was the final appearance that mattered, not the exact placing of the stones. The tower may be a heap of roughly hewn blocks, while only the finely chiselled outer surface takes up a carefully calculated, pure, mathematic curve.



A platform of stone blocks was laid on the ground itself and formed the foundation. Four or five steps in front of the porch led on to it. The walls were built on this platform—huge quarried blocks laid one on the other without cement. These thick walls supported the tower, a crushing weight as it was almost solid. The small sanctuary, always of a reduced size, was covered with a single span of stone slabs which formed a false ceiling. To cover the larger area of the mandapa the architects diminished the span by using pillars; stone beams joined them to each other and connected them with the outer walls. The whole thing was covered by jointed slabs forming a roof. Here the principles of building in wood are faithfully carried out in stone. This same phenomenon appears in all the arts.

August Perret said that wood only was used in the earliest architecture. Then, to avoid fire, stone was used, but the wood tradition

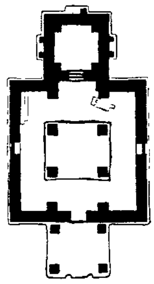
persisted so strongly that all its characteristics were imitated even to the wooden peg-heads. In ornamental details of the latest Hindu temples there are reminders of this original wood tradition. But we must return to the fifth century.

The architects at Aiholli had few constructional problems to solve. The temples there are small. To cover a mandapa twenty-three feet wide they used two intermediary pillars; to cover a fifty-two-foot span they used four. In the eighth century the Chalukya kings demanded larger, higher temples. To make them larger, the architects at Pattadakal multiplied the columns of the mandapa. To make the tower over the sanctuary higher they increased the thickness of the supporting walls; but the principles remained the same. Always an increasing mass of stone with no attempt at an elegant technical solution. No hint of vaulting, which is the rational method of roofing in stone.

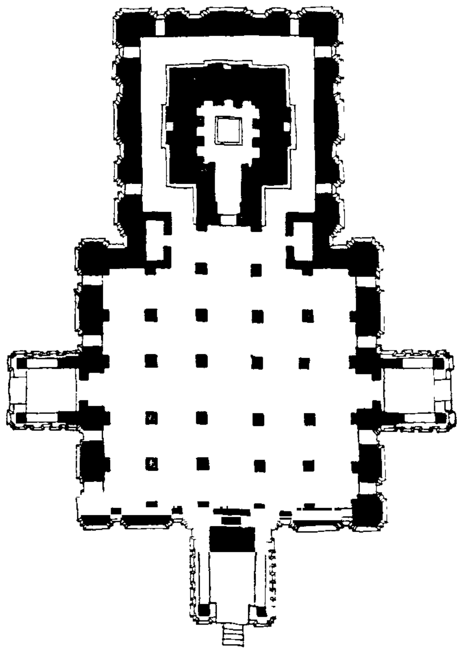
These methods are not an avowal of architectural incompetence. The Hindu artists who designed these temples were not concerned with such material preoccupations. There is an astounding contrast between the mastery of sculptors who cut such delicate high-reliefs in the hardest stone and what seems to be a lack of imagination in the architects; so much so that one might imagine that the Hindu was only a sculptor.

It must also be said that nowhere else in the world have sculptors brought off more daring achievements than in India. Did they not think of sculpting tremendous temples by cutting away the cliff all round them? The impressive sanctuaries at Ellora and the smaller ones at Mamallapuram are there to prove that they did. But we cannot endorse the opinion that the Hindus were not architects. Sculpture was never thought of as a mural decoration, but as an integral part of the wall itself; in high- or low-relief, it accentuates the architectural line without ever damaging it.

The temples at Pattadakal are the outcome of three centuries of slow evolution, as comparison with the plans of the earliest temples at



Sixth-century temple at Aiholli (Tarappa)



Eighth-century temple at Pattadakal (Virupaksha)

Aiholli shows. All the tendencies that had previously appeared then found their full expression.

The elements—sanctuary, mandapa and porch—are the same. The inner dimensions of the sanctuary have not changed; only the walls are thicker to support the higher tower. A narrow passage surrounds them, as in some of the sanctuaries at Aiholli. The porch also is the same size. A balcony with a porch on top appears on each of the side façades. But the mandapa has developed considerably. No longer four but sixteen pillars support the roof slabs. Two very small openings

were enough to light the temple at Aiholli; now twenty, spread right the way round the temple, are needed. Another important change is the increase in decorated surfaces. All the outer and inner walls of the temple have been invaded by high-reliefs.

Just when the temple seemed to have come to a stable point of maturity, the Chalukya dynasty received a death-blow: the son of the king "Sun of Heroism" was overcome by his powerful neighbours to the north, the Rashtrakuta kings. An empire which had been slowly built up over three centuries abruptly disappeared. The different tendencies of north and south, of Aryan and Dravidian culture, had been combined in it into a perfect harmony. From now on these tendencies no longer developed side by side but as two quite separate styles, taking their individual ways.

ART AFTER THE CHALUKYAS

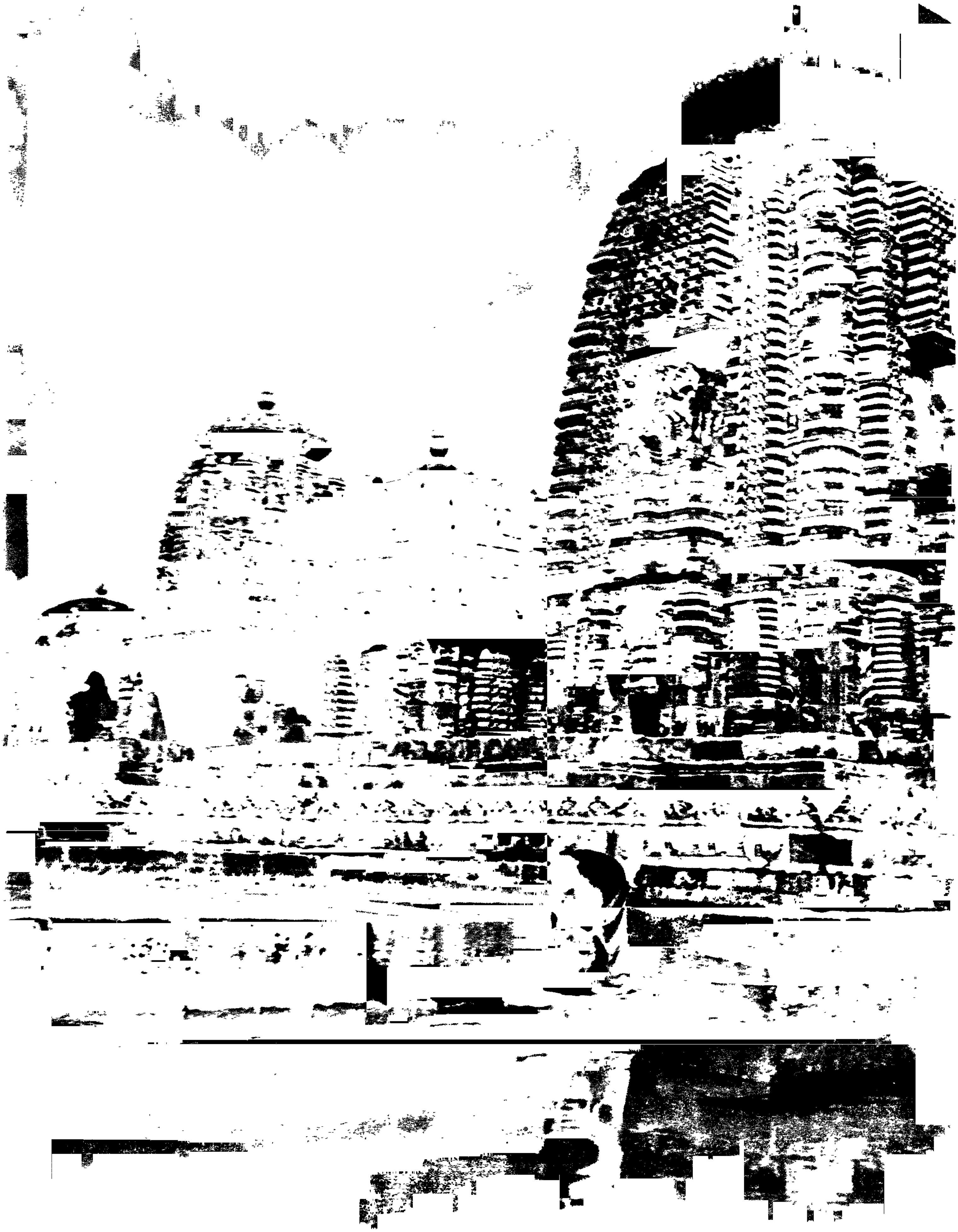
BHUBANESWAR (EIGHTH–ELEVENTH CENTURIES)

By the eight century, Indian culture had already known full development and complete maturity. Some people place the end of the classical age and the beginning of the "Middle Ages" at this period. But there was no break in tradition. Such is the continuity of Indian art that Chalukya characteristics appear again in the different north-eastern kingdoms that became important at this time. Did bands of Chalukya artists and architects migrate in a body when their masters were defeated? Nobody knows, but the oldest temples at Bhubaneswar, capital of the ancient province of Kalinga (now Orissa) and about a thousand miles to the north-east, seem to have been their work.

But if Chalukya art had developed among the Deccan mountains as in a closed vessel, it was different for the art of Orissa. Kalinga, the crossroad of civilization, culture and religion, had always been coveted by Indian rulers, since the ancient Emperor Asoka had conquered the province in 251 B.C. and left inscriptions there.

The oldest temples dating from the eighth century can be compared in general plan with Chalukya temples, but their decorative motifs are

III. TEMPLE OF MUKTESWAR AT BHUBANESWAR. TENTH CENTURY

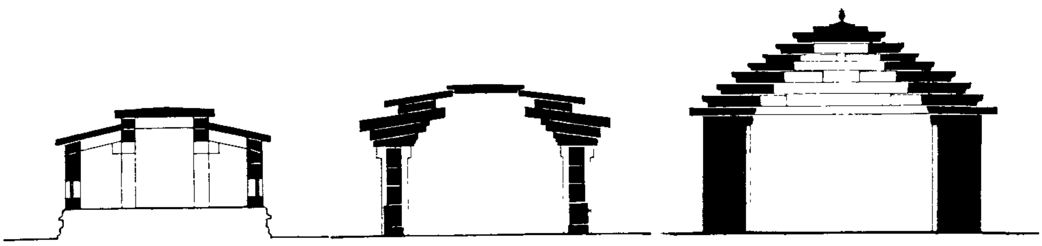




very different. The master masons at Bhubaneswar were not content merely to reproduce Chalukya prototypes, but developed them. We have seen that the temples at Pattadakal were larger than the temples at Aiholli; architects at Bhubaneswar wanted to build their temples larger still. Face to face with the same problems as their predecessors, they quickly found a solution which enabled them to increase the size of the temple without increasing the number of columns in the mandapa.

In the ancient temples at Bhubaneswar are their first tentative efforts to cover the mandapa—the most spacious part—without using a single pillar.

A TURNING-POINT IN TEMPLE CONSTRUCTION



Aiholli
Fourth-century temple

Bhubaneswar
Eighth-century temple

Bhubaneswar
Tenth-century temple

The new technique was only used in a few temples. But it was very important nevertheless. For the first time architects broke with the tradition of timber building and by means of overhanging blocks utilized one of the qualities proper to stone—its massiveness. This device did not enable them to do away with intermediate columns except in the smallest temples—but it gave new life. The architects then thought of another device; they continued to use the principle of overhanging to reduce the span and covered the mandapa with

IV. TEMPLE OF KANDARYA MAHADEVA
AT KHAJURAHO. TENTH CENTURY

successively diminishing corbels. This change in construction led to a change in the exterior of the mandapa. Instead of being flat, the roof became pyramidal (see page 27). The tenth-century Temple of Mukteswar was built on this new principle (see Colour Plate, facing page 24). If we compare its plan with the plan of one of the last temples built at Pattadakal (Kasivisvanath) we can see how far the architects had gone in two centuries.



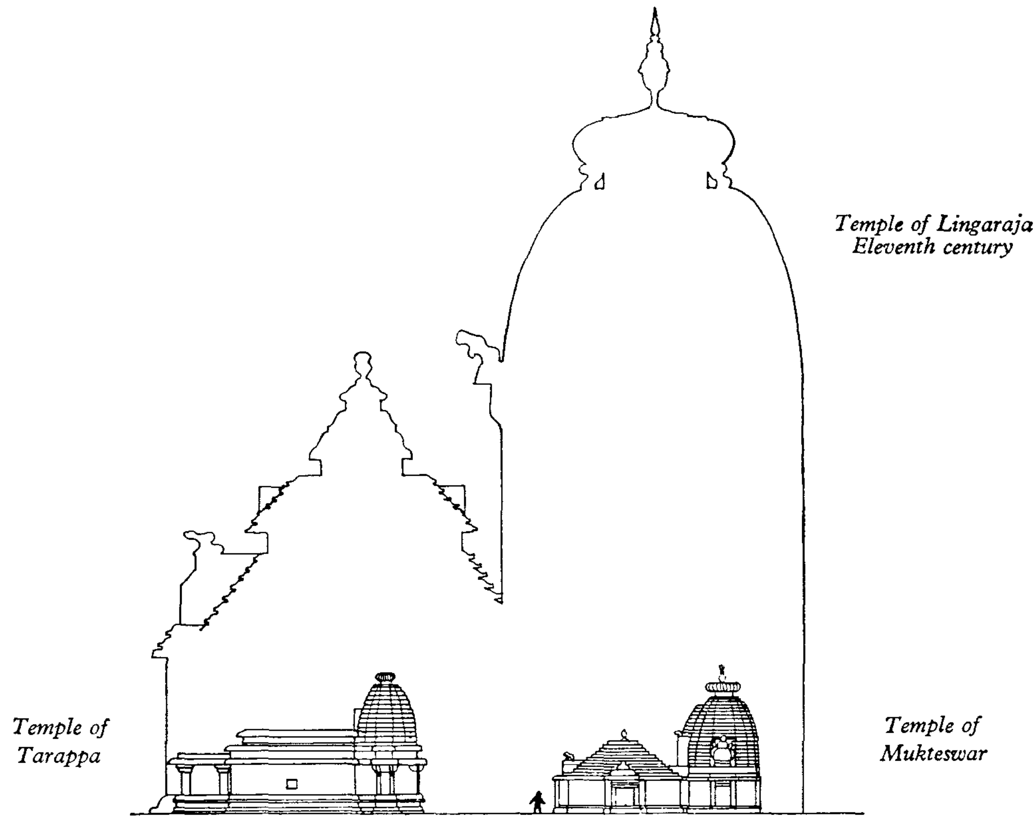
TO THE SAME SCALE

Temple of Kasivisvanath
(Pattadakal)
Eighth century

Temple of Mukteswar
(Bhubaneswar)
Tenth century

The Temple of Mukteswar seems to mark a turning-point in the history of temple building. It can, in fact, be considered as the model for all temples built in Orissa in the next three centuries. From this time onwards the architects did not attempt to alter the general plan, only to build larger, always larger. The last temple to be built at Bhubaneswar is called the Lingaraja (Plates 59–60). It was built in the eleventh century, and its plan is identical with that

of Mukteswar. The diagram below shows the two temples drawn to the same scale.



TO THE SAME SCALE

Fourth-century temple at Aiholli *Tenth-century temple at Bhubaneswar*

Hindu architects did not stop there. Built in the middle of the thirteenth century, the Temple of Konarak (Plates 91–103) is more than twice as large as the Temple of Lingaraja.

Supreme creation of Hindu art, planned by an architect of genius and carried out by distinguished artists and engineers, the Temple of Konarak marks the limit of Hindu art of the Middle Ages in the

north—the impressive limit of an art cut off in its full flowering by the Mughal invasions. The sum and outcome of seven centuries of experience, the Temple of Konarak also marks the limit of human capacity.

For the first time the Hindu technicians found themselves beaten, and proved incapable of completing so colossal a project. The tower of the temple, today in ruins, which would probably have risen to 394 feet above the ground, was never finished. Near the majestic ruins of the temple lie bars of iron 45 feet long without a trace of rust—they are still waiting to be used after seven centuries. Here are enormous sculptured blocks of stone, intended for the top of the tower, which have never been put in place. Did the foundations of the temple give way under the tremendous weight of the tower before it was finished? We do not know. Today nothing remains of this imposing temple except the mandapa which rises out of the sand to a height of 230 feet, a mile from the sea. "Even those whose judgement is critical and who are difficult to please stand amazed at the sight," wrote Abdu'l Fazl, the historian of the Mughal emperor, Akbar, in 1585. Perhaps he had seen the Temple of Konarak in all its glory.

Despite its present state of decay, Konarak is still the most impressive temple in the whole of India, and certainly, when it is better known in Europe, it will rank as one of man's most extraordinary achievements. No other temple could better glorify the sun god, Vishnu-Surya, who lights the universe and whose statues are still in place on the three sanctuary walls (Plates 97–100). No other temple gives such an impression of unity and grandeur, as if there was not a single stone which the sculptors had not cut, sculptured and chiselled with the minutest care. Hundreds of thousands of sculptures, varying in size from a few inches to many feet, are so well arranged that the whole building vibrates with an intense life, yet remains as pure as a pyramid in Egypt.

As we have said, the architecture of the Temple of Konarak was the end of eight centuries of tradition. Also, when admiring the statues of

Konarak, so typically Indian, one is constantly amazed at the way in which they recall our own Middle Ages. The graciousness of the Apsara in Plate 95, chosen at random from the thousands of nymphs on the temple walls, made us think of some smiling angel in the doorway of a cathedral. But we are not looking for influences in any sense; it does happen sometimes that the arts of different nations seem to have points of contact, although they are many thousands of miles apart and centuries lie between. Without wishing to compare the art of the Chalukyas with our Romanesque, or Orissan art with our Gothic, we suggest that the faith which inspired thirteenth-century artists was as profound in India as in Europe, so that it would be surprising if there were not certain affinities.

But the parallel should not be pursued too far. A religious feeling, still inadequately explained, drove the Konarak sculptors to cover their temple with such an array of erotic scenes that nothing like it exists anywhere else in the world. Everywhere, in unbelievably varied attitudes, the figures are joined together in love. Of course religious eroticism had always had its place even in the oldest temples. Everyone who has seen the collection of photographs in this book has been struck by the beauty of the lovers who adorn the temples at Aiholli, Pattadakal, Bhubaneswar and Khajuraho. Western art has always glorified the body of the man or the body of the woman on its own; Indian art glorifies the two together. We have found no other art that so serenely expresses the eternal harmony between man and woman.

The Symbolism of the Couple

But the symbolic significance must not be mistaken. We have said that the godhead was most often represented in the heart of the sanctuary under the austere symbol of the lingam, or more precisely in the union of lingam and yoni (see page 34). This union of phallus

and matrix represents the union of Shiva and his goddess, of Sky and Earth, of Day and Night. . . . In all ancient traditions the godhead appears under a double aspect, male and female. What the profane call the divine pair, Shiva and Parvati, Vishnu and Lakshmi, is really a symbol of the sacred union of Two in One. In India the male is the personification of the passive aspect, the female of active energy. The male represents eternity, the female the moment, the power of Time. Although apparently opposed, they are one in essence. The goddess often appears winding her arms round the neck of her passive god, as if she were trying to lose herself in him. The male aspect has its counterpart in the creation of every man, the female aspect in the creation of every woman. The most usual way of representing the antagonistic but complementary elements of the Absolute is based on the duality of sex. The union of man and woman symbolized the sexual dualism of the deity and the image of this union evoked the divine unity.

Hindu artists did not attempt to make their representations of the human body very realistic. They followed strict and traditional rules. The attitudes have a symbolic meaning. So it is that the triple movement of the bending body persists in Indian sculpture from the far-off second century B.C. right up to our own day. Many Sanskrit texts, especially the writings of the poet Kalidasa (*circa* fourth century), describe the ideal couple in such precise detail that they might be describing the wonderful couples adorning the temples.

Unknown Hindu Art

It must seem surprising that an art as highly developed as that of India has been so little known in Europe up to the present day. There are such a number of books devoted to Greek, Egyptian, Romanesque, Gothic and Mexican art that one may well ask why there are so few

photographic albums of Hindu art. The answer is simple: the masterpieces of Indian art have only been partially photographed. We are, for instance, the first to bring back a serious documentation of the treasures of Pattadakal.

This lack of documentation is partly owing to the difficulty of reaching the sites, often at many days' walking distance from the nearest roads, and above all to the difficulty of living on the sites themselves. For more than two years we had to live under the hardest physical and material conditions in order to collect some 3400 photographs of Chalukya art. But there is another more profound reason for this gap: for want of documents Indian art is too often considered as being so complicated that only specialists are able to appreciate it, as an art inspired by religious ideas too removed from our own to be understood. This lack of Western interest in Indian art has in a way been its safeguard.

Surrounded by oblivion, the archaeological sites have not been plundered and, when the day comes for Hindu art to take its proper place, they will still be complete and almost undamaged. When an aerodrome serves Pattadakal, the visitor will see a unique collection before him preserved by twelve centuries of neglect, and no museum in Europe will be able to rival what today is only a miserable peasant hamlet. The sculptures in their original setting will retain their full significance. No other sculpture loses so much as the Indian by being taken away from the building of which it was once an integral part.

It would be wrong to imagine that the temples at Pattadakal are exactly as they were in the eighth century; they have suffered the injuries of time and man. Three of the temples have been partially dismantled, and a few pillars in a field are all that is left of a fourth. But the six remaining temples have survived as they were in the eighth century, except that the colouring which must once have covered the statues has entirely disappeared. The iconoclasts, usually invading Muslims, were generally content merely to break the noses of the

statues with a hammer. Did they think that once the nose was broken the statues lost their ritual and religious significance? We did notice that, although the Chalukya temples had not been used for a long time (with the exception of one at Mahakuteswar), they had been protected by the respect they inspired in the Hindu peasant who recognized on their walls the various familiar aspects of his gods. This is one of the essential characteristics of Indian civilization; its continuity down to modern times. The temples of the Pharaohs mean nothing today to Egyptians, but it is not so with the ancient temples in India. They have, on the contrary, always been respected by the Hindus, who practise the same religion and worship the same gods as their ancestors. When an Egyptian peasant finds some ancient object in the desert he sells it to a tourist; but when a Pattadakal villager at work in the fields digs up a piece of sculpture he places it reverently at the foot of the sacred tree by the entrance to the village.

When we arrived in India our ideas about Hindu mythology were somewhat literary, and often it was an ordinary peasant passing by who explained the scenes on the temples and told us the names of the gods. It was only later, after long contact with Hindu customs, that we began to distinguish easily between one god and another, and to understand the subtle symbolism in their representation. Does one appreciate the beauty of a statue better when one knows what the artist wanted to say? In any case we thought it would be a useful guide to the reader to have a brief iconography, and we hope that it will help him to understand better and enjoy more some of the masterpieces of sculpture shown in this book.

Pierre Rambach

V. CEILING OF JAIN TEMPLE
AT TIRUPARUTI-KUNDRAM.
FOURTEENTH CENTURY





HINDU GODS

There are many Hindu gods. Here only the principal ones, and those most frequently found in temples, are discussed.

The gods can take on animal or human form. Usually they appear as beautiful young men, either partially animal or with additional heads or arms to indicate their superhuman strength. The objects which they hold in their hands are their attributes, symbols of power.

One god is distinguished from another by his attributes, and also by his attitude, his gestures, the style of his hair, his clothes and by the people who surround him.

Each god has his own "shakti", that is to say, his creative energy iconographically represented as his consort. God and consort are, in fact, one divinity under two aspects.

The god could alter at will and appear under many aspects. The animal which accompanies him and serves him as a mount is a secondary aspect, so are his children and companions.

VI. RAMA AND SITA.
POPULAR ART OF ORISSA

SHIVA

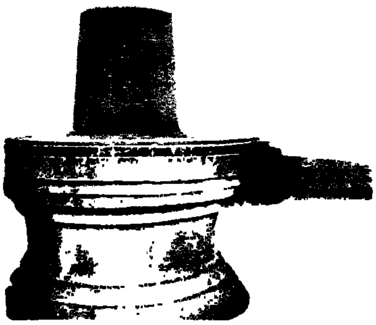
In the "Hindu Trinity", Brahman is the creator, Vishnu the preserver and Shiva the destroyer. But in the Brahman renaissance in the Middle Ages, Shiva takes on more importance and becomes virtually the supreme god. He is at once the god of destruction and creation. This double and coexistent action is symbolically represented by the dance of Shiva.



SHIVA NATARAJA, that is to say, "Lord of the Dance". The harmonious arrangement of the dancer's six, eight, or ten arms, his head and his legs expresses perpetual equilibrium, the perfect balance between the creation and destruction of the universe, birth and death. The contrast between the movement of his limbs and the stillness of his face expresses the paradox of time and eternity, of mortal existence and his own indestructible being.

This representation of Shiva is often found on the east side of the tower over the sanctuary (Plates 66, 80).

SHIVA LINGAM. The male creative energy of Shiva is represented by the "lingam", a cylinder of hard stone with a rounded top, which rises in shadow in the midst of the sanctuary. The lingam rests on a square pedestal, the "yoni", which represents female creative energy. The union of lingam and yoni, the antagonistic yet complementary forces of sex, symbolizes creation.



The lingam is the most usual and important object of worship in temples consecrated to Shiva.



SHIVA YOGISVARA, that is to say "Master of the Yogis". Shiva often appears as an ascetic sitting in the attitude of meditation, a chignon on top of his head and a rosary in his hand. There is a crescent moon in his head-dress (Plates 7, 8), he wears a tiger skin, and his arms are the bow, the tambourine, the club, the rope to bind the wicked, and the trident. He has four or eight arms.

SHIVA NANDIN. Shiva usually appears accompanied by the white bull Nandin (Plate 7).

Nandin is the mount of Shiva (Plates 20–1), or the incarnation of Shiva himself (Plates 31–2). In this aspect he appears inside the temple, or outside in the axis of the door.





SHIVA ANDROGYNOUS. Half man (right side), half woman (left side) (Plate 26). He symbolizes the double nature of the universe—and, consequently, of man. Here the opposed principles, paradoxical but complementary, are shown as one complete organism. It is the union of Shiva and his "shakti" or consort, Parvati.

Parvati appears under an incredible number of names and shapes—"Daughter of the Mountain", Durga the "Inaccessible", Kali the "Black One", Gauri the "Fair One", Kumari the "Virgin"—which reveal in her much that is gracious and much that is terrible.

PARVATI



Parvati is the gracious aspect of the goddess (Colour Plate, facing page 16); as the faithful consort of Shiva her image often accompanies his (Plates 20–1). Shiva and Parvati often appear enthroned on their mountain, Mount Kailasa.

The giant Ravana has been imprisoned underground by the gods. Suddenly he tries to free himself and with his six arms shakes the mountain on which the divine couple are sitting. Parvati is frightened and presses herself against her spouse. He is imperturbable, and to reassure her raises his right hand in a gesture of protection. With his right foot he presses the mountain and restores calm. Round the giant Ravana, a circle of infernal demons in grotesque attitudes. On either side of Shiva and Parvati, their children (Plates 66–7).

DURGA



Durga is the terrible aspect of the goddess.

In temples she is often shown crushing a buffalo-headed demon. This demon threatened to destroy the world, even Vishnu and Shiva were powerless to restore order. The gods met together; their common energy and anger gave birth to a globe of fire which turned into a goddess with all the attributes of the gods. The goddess "killing the buffalo demon" brandishes in her ten arms a sword, a discus, a shield, an axe, a bow, an arrow, a serpent which bites the monster's tongue, and a trident which pierces his throat.



GANESH OR GANAPATI

Son of Shiva and Parvati (Plate 79). The elephant-headed god who overcomes all obstacles like an elephant in the jungle. His rounded belly is the sign of gluttony and prosperity. His mount is the rat who symbolizes the god's ability to insinuate himself everywhere.

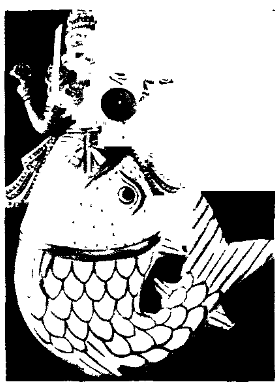
The patron of literature, traders, but also of thieves, Ganesh is a much-respected, popular god. His help is asked at the beginning of every new enterprise.



VISHNU

Vishnu is the preserver of the cosmos. As a gracious god he presides over human destinies. His role is to maintain life on the earth. He appears as a young man with four arms. His attributes are the conch shell, the discus, the club and the lotus. These are the symbols of ether, air, fire and water respectively. He generally wears a head-dress. Of all the Hindu pantheon, Vishnu is the most ready to satisfy human desires. Anxious to deliver the world when it is in trouble, he periodically appears on the earth.

These are the ten incarnations of Vishnu:



1. As a fish, to save mankind from the flood.
2. As a turtle, to enable the gods to recover their treasures lost in the flood.
3. As a boar, to rescue the earth from the cosmic ocean (Plate 9).

4. As a man-lion, to devour the impious who have provoked him.



5. As a dwarf priest, to reconquer the world. In this guise he appeared before the giant usurper. He did him some small service, and as a reward asked him for as much land as he could cover in three paces. The giant was amused and agreed. Then Vishnu took on gigantic proportions. With his first stride he reached the moon, with his second, the limits of the universe, and with his third he crushed his enemy.

6. As "Rama with the axe", to deliver the world from oppression by the warrior caste.



7. As Rama, hero of the Ramayana (*see under* Sita) (Colour Plate, facing page 33).

8. As Krishna, to reveal salvation to men (Plates 53-4).

9. As Buddha, his last incarnation to date.

10. The tenth incarnation has not yet taken place. He will appear as a horse-headed man to reward the good and punish the evil.



SURYA

Slowly Vishnu was assimilated by Surya, the sun god of ancient Brahmanism. Standing on a chariot drawn by seven horses, the god holds a flower in each hand (Plates 71, 97-8, 99-100). His animal form is the horse.

LAKSHMI

Consort of Vishnu, she is the goddess of beauty, glory, wealth and prosperity. She appears as a seductive young woman sitting on a lotus between two elephants. She is often found over the door or windows of a sanctuary (Plates 68–9). Lakshmi changes her name according to the different incarnations of Vishnu. As the wife of Rama, she is called Sita (Colour Plate, facing page 33).



SITA was carried off by the giant Ravana and imprisoned in his palace in Ceylon. Rama set off to look for her. When some vultures had shown him where she was held, he asked the monkey people to help him build a bridge between India and Ceylon. Plates 49 and 50 show scenes from the epic battle between the army of Ravana and the army of the monkey god Hanuman, Rama's most faithful servant. Hanuman is a very popular god, especially with peasants, who humbly worship Vishnu through the intercession of his servant.





NAGAS and NAGINIS are half-human, half-serpent spirits living underground and in the depths of water, where they keep their fabulous treasures. The Naginis, female Nagas, are famous for their beauty and arouse passion in men. Nagas and Naginis often appear in temples, on either side of the doorways, or on the outside walls. Behind their heads are aureoles of cobra hoods. Their hands are often full of jewels (Plates 73, 75, 96).

"Genii" fly alone or in pairs around the gods. They often appear in temples on the porch ceiling (Plates 10, 11, 13, 68–9).



The APSARAS are singers and celestial musicians and often accompany the gods.

Young and beautiful, with arms gracefully raised above their heads they bend down the branch of the sacred tree, the Asoka. This tree, the symbol of love, only flourishes when a young woman touches its trunk with her foot.

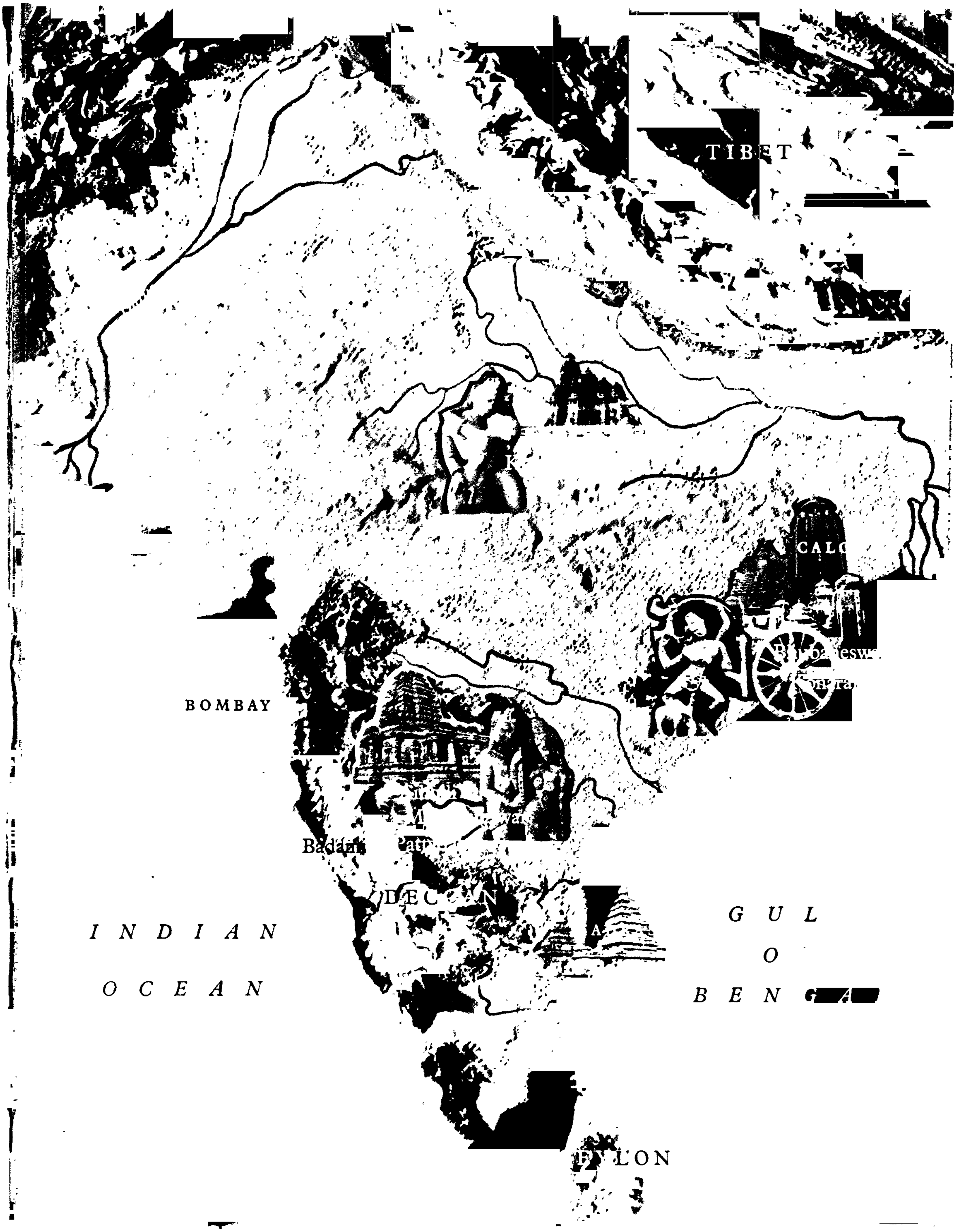
There are numbers of Apsaras carved on the outside walls of temples (Plates 63–5, 72, 76, 83–5, 87, 95–6, 101–2).

JINA



Jina "the Victorious", or Mahavira, is the surname given to the prophet Vardhamana who lived a little later in the same part of the country as the Buddha (fifth–sixth centuries B.C.).

Jina was the founder of a religion called Jainism; its devotees, the Jains (almost one and a half million in India), recognized all the Hindu gods but worshipped Jina in particular. Jina with twenty-three lesser Jinas in front of him is the basic scene in Jain sculpture over the centuries. The Jinas always appear completely naked (Plates 33–4, Colour Plate, page 32), and they have the stiff air of a lay-figure to express their complete detachment from the external world. In the same temple one can see Jinas of varying sizes. The higher the Jina flies into celestial spheres, the greater becomes his understanding, and the smaller his body. Jainism developed at the same time as Hinduism and was almost always respected and protected by Hindu kings.


BOMBAY
Badami
I N D I A N
O C E A N

AIHOLLI

Ve-VIIe siècles après J.-C.

Au Ve siècle de notre ère, un prince nommé Jayasimha se taille un petit royaume au cœur du Deccan et fonde la dynastie des Chalukya.
A Aryavole, leur capitale, ces premiers rois Chalukya développent un art qui devait rayonner plus tard sur l'Inde entière. Ils construisent cent temples qui subsistent dans le petit village d'Aiholli.

Vth-VIIth centuries

In the Vth century A.D., a prince called Jayasimha built up a small kingdom for himself in the heart of the Deccan, and founded the dynasty of the Chalukya. At Aryavole, their capital, these first Chalukya kings developed an art which was later to spread over the whole of India. They built a hundred temples, which still remain in the little village of Aiholli.





3. Façade sud du temple de Lad Khan. v[e] siècle.
South facade of the temple of Lad Khan. Vth century.



temple



5-6.

Couples
Temple de Dourga.
V^{e} siècle.
Couples.
The temple of Durga.
Vth century.





7-8.

Le dieu Shiva.
The god Shiva.



dans son
de sanglier.





10-11.

Génies volants. Temple de Dourga.
Flying spirits. The temple of Durga.





...afond ...
...e Hutsapaya ...
... ceiling ...
... Hutsapa...
Vi...

13
...ail d'un ... couples de ...énies volants.
D... du plafond du temple de ...ourga.
... one of the couples of flying spirits.
... slab in the temple of D...



Danseuses de [illegible] de
(hauteur envi[illegible] x
Temple cav[illegible] v[illegible]
Dancing girls [illegible] Shi[illegible]
(about six fe[illegible]).
Cave temple of [illegible] V[illegible]





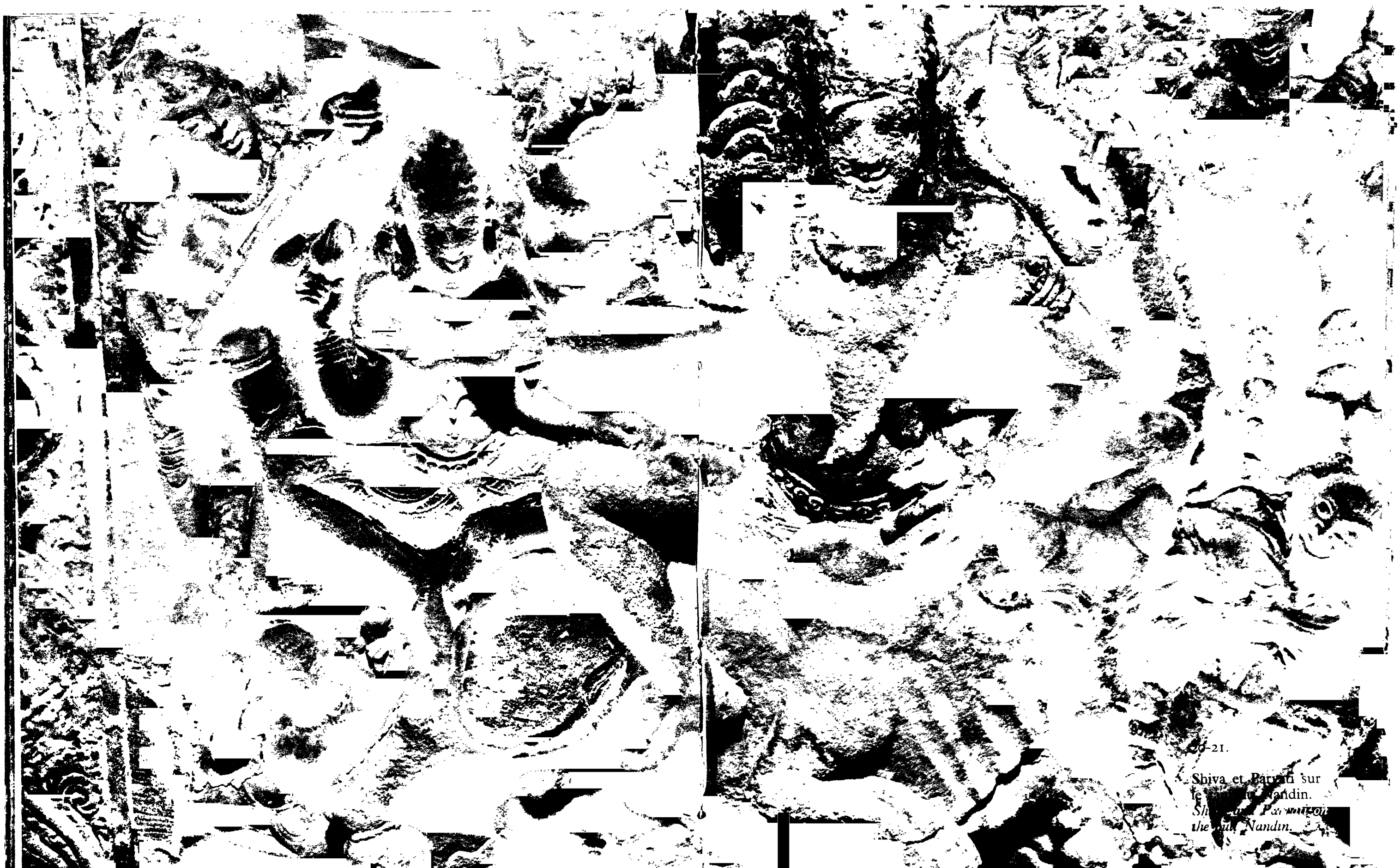
16-17.

Temple caverne.
Détails du plafond.
Cave temple.
Ceiling details.

18-19.

Indra, maître de la foudre et de la pluie voguant dans les nuages sur son éléphant blanc. Temple caverne. Médaillon du plafond.
Indra, the Lord of thunder and rain, riding through the clouds on his white elephant. Cave temple. Ceiling medal.





20–21.

Shiva et Parvati sur le taureau Nandin.
Shiva and Parvati on the bull Nandin.

MAHAKUTESWAR

VI[e] siècle

Mahakuteswar est à cinq lieues d'Aiholli sur un plateau aride et désolé. Les deux démons Vatapi et Ilvala y semaient la terreur. Aidé par Shiva, l'ascète Agastya les a terrassés. Puis il a capté une source, creusé un bassin, et fait naître une oasis au milieu du désert.
Autour du bassin sacré, Ravaraga, le deuxième roi Chalukya, a construit, en l'an 525, vingt temples pour glorifier Shiva qu'il fit représenter sous sa forme androgyne.

VIth century

Mahakuteswar is about twelve and a half miles from Aiholli, on an arid and desolate plateau. The two demons Vatapi and Ilvala sowed terror there. Helped by Shiva, the ascetic Agastya destroyed them. Then he tapped a spring, dug out a pool, and made an oasis in the middle of the desert.
In the year 525, Ravaraga, the second Chalukya king, built twenty temples round the sacred pool to glorify Shiva, whom he portrayed in his androgynous form.



23.

Garde du temple.
Temple keeper.

« Vishnou, c'est Shiva,
Shiva, c'est Brahma.
Unique est la forme,
Trois sont les dieux :
Vishnou, Shiva, Brahma.
Généreux,
Créateurs du Monde,
Protecteurs du Monde,
Existant d'eux-mêmes,

Ils sont le Seigneur à demi femme. »

Vishnu is Shiva,
Shiva is Brahma.
Single is the form,
Three are the gods:
Vishnu, Shiva, Brahma.
Noble they are,
Creators of the World,
Protectors of the World,
In themselves complete,

They are the Lord who is half woman.

Harivamsha.



BADAMI

VI^{e} siècle

En l'an 550, Pulakecin I^{er}, le « roi aux cheveux de tigre », fonde sa capitale en bordure d'un plateau à sept lieues d'Aiholli. Il construit des temples, juchés sur des pitons rocheux, ou taillés à l'intérieur même des falaises d'où il domine ses nouvelles conquêtes. Ces temples étaient recouverts de délicates fresques dont quelques rares vestiges sont parvenus jusqu'à nous.

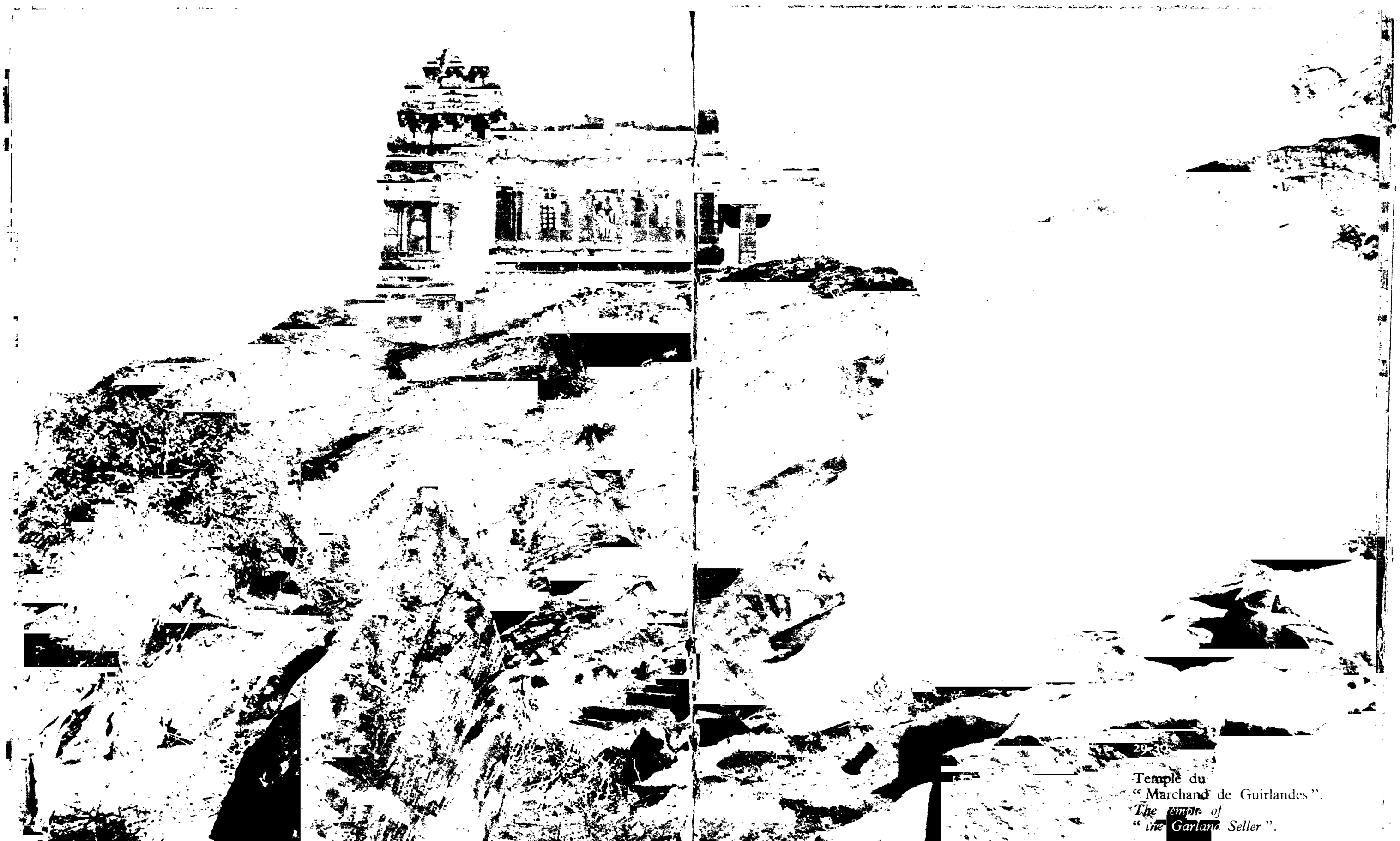
VIth century

In the year 550, Pulakecin I, the "tiger-haired king", founded his capital on the edge of a plateau about seventeen miles from Aiholli. He built temples perched on rocky peaks, or carved in the cliff-face itself, and from these he held sway over his new conquests. These temples were covered with delicate frescoes, several rare fragments of which have survived to the present day.



27-28.

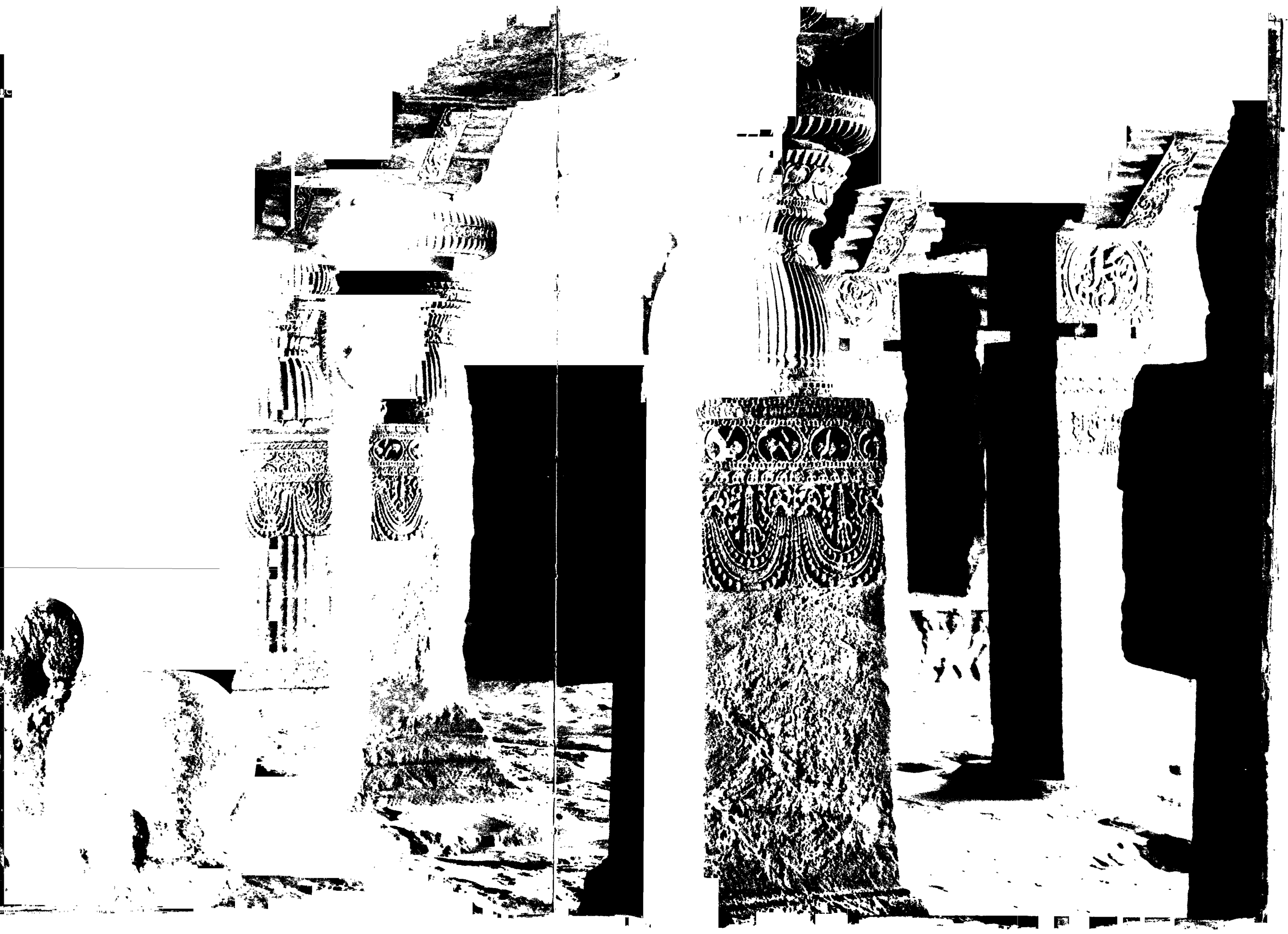
Le village actuel de Badami.
The village of Badami today.



29-30

Temple du
« Marchand de Guirlandes ».
The temple of
"the Garland Seller".

Temple caverne
VI[e] siècle.
Cave temple.
VIth century.





Jina " Le Victorieux ".
Jina " The Victorious ".



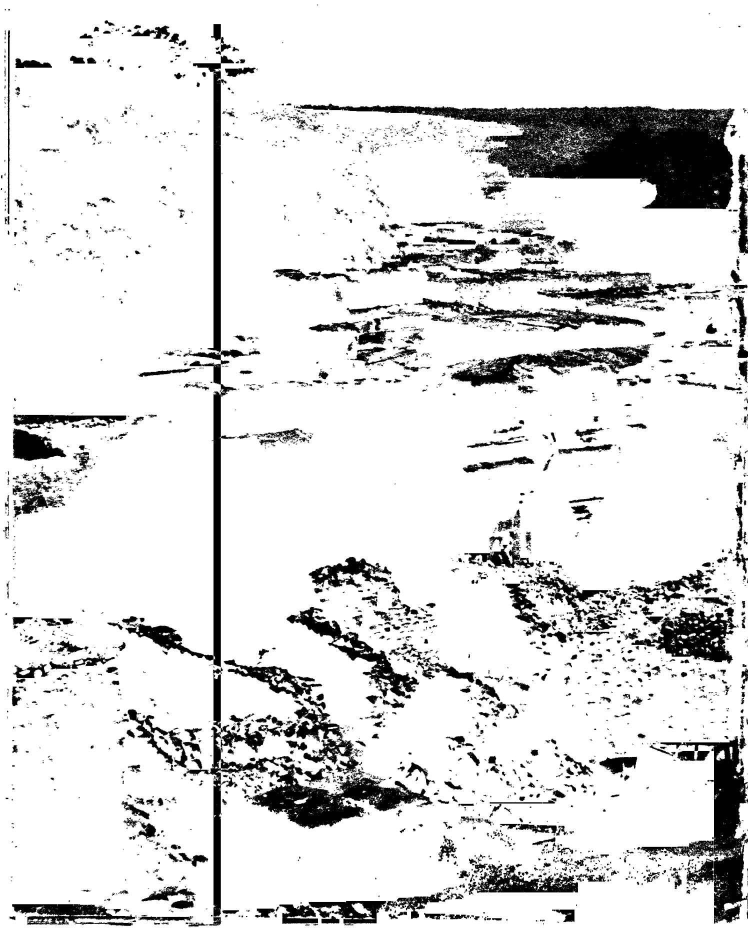
PATTADAKAL

VII^{e}-VIII^{e} siècles

Vikramadytia, « Soleil d'héroïsme », le plus grand conquérant Chalukya, étend son empire sur tout le sud de l'Inde jusqu'au golfe du Bengale. Au retour de ses campagnes, il fonde à six lieues de Badami un grand centre religieux et culturel : Pattadakal. Il élève de nombreux temples, les deux plus fastueux à l'intention des deux sœurs Lokamahadevi et Trailokesvara, ses épouses favorites.

VIIth-VIIIth centuries

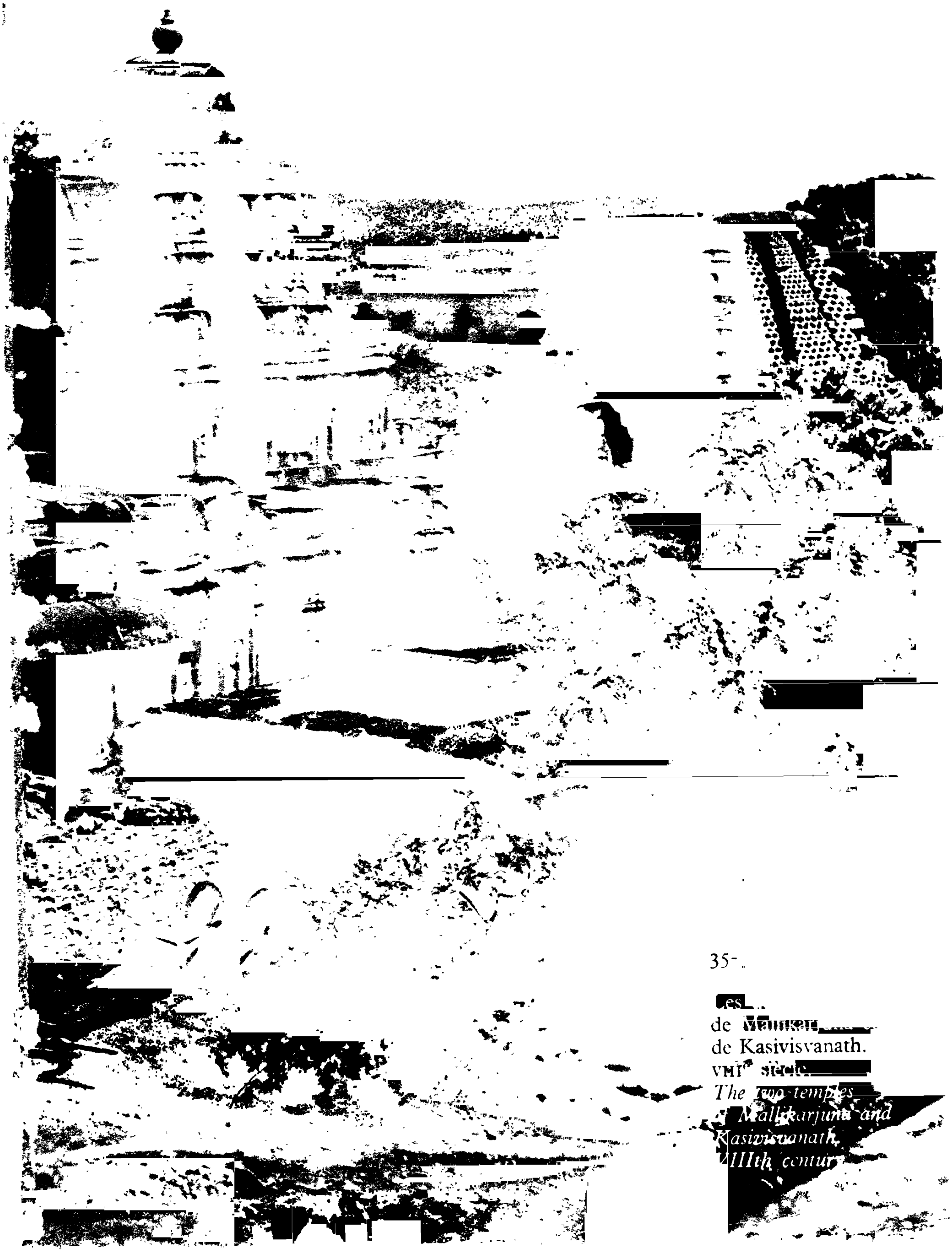
Vikramadytia, " Sun of Heroism ", the greatest Chalukya conqueror, extended his empire right over South India, as far as the Bay of Bengal. On his return from his campaign he built, fifteen miles from Badami, an important religious and cultural centre : Pattadakal. He built numerous temples, the two most sumptuous being for his favourite wives, the two sisters Lokamahadevi and Trailokeswara.





La Terre venait de naître.
Fraîche et pure, elle reposait à la surface
de l'océan cosmique,
prête à accueillir le miracle de la vie.
Mais un génie malfaisant l'engloutit
dans les profondeurs.
Pour réparer le désastre,
Vishnou n'a pas hésité à prendre la forme
d'un sanglier, familier des eaux.
Il a plongé dans l'océan cosmique,
terrassé de ses pieds
les génies à queue de serpent
qui, mains jointes, implorent son pardon.
A la surface de la mer, il remonte
dans ses bras avec précaution et amour
la jeune Terre.

The Earth had just been born. She lay fresh and pure on the surface of the cosmic ocean, ready to welcome the miracle of life. But an evil spirit submerged her in the depths of the waters. To undo this disaster, Vishnu did not hesitate to take the form of a boar, familiar with the waters. He dived into the cosmic ocean, and trampled with his feet the serpent-tailed spirits who, with hands joined in supplication, begged his forgiveness. With care and love he bore the young Earth to the surface of the sea in his arms.



35.

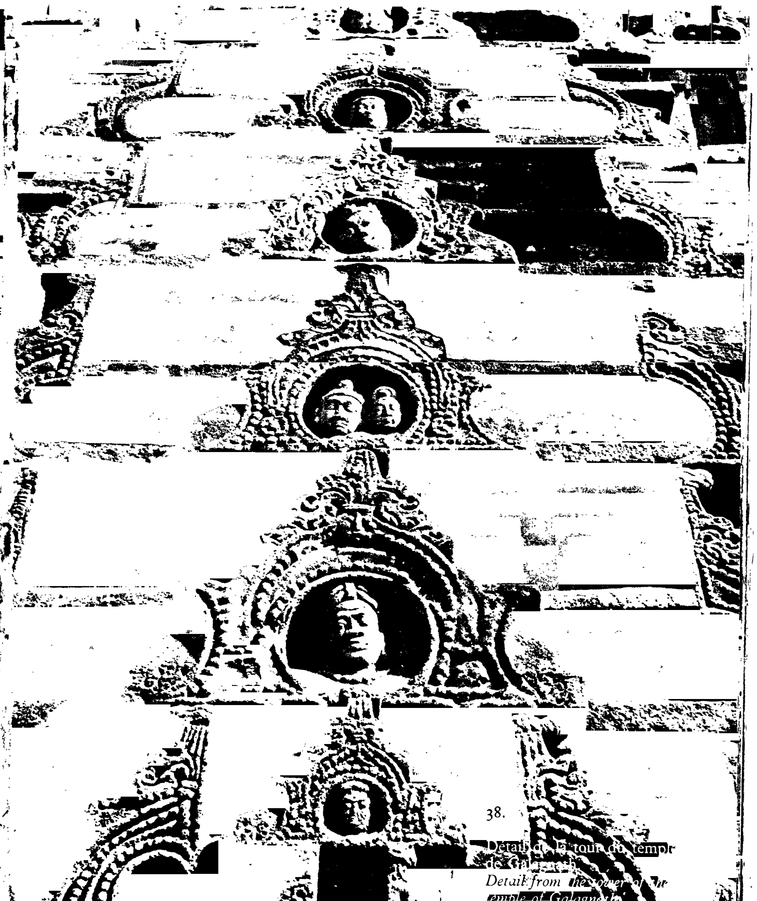
Les [illegible]
de [illegible]
de Kasivisvanath.
VIIIe siècle. [illegible]

The two temples
of Mallikarjuna and
Kasivisvanath.
VIIIth century.

37.

Tour du temple de Kasivisvanath.
The tower of the temple of Kasivisvanath.





38.

Détail de la tour du temple de Galaganath.
Detail from the tower of the temple of Galaganath.

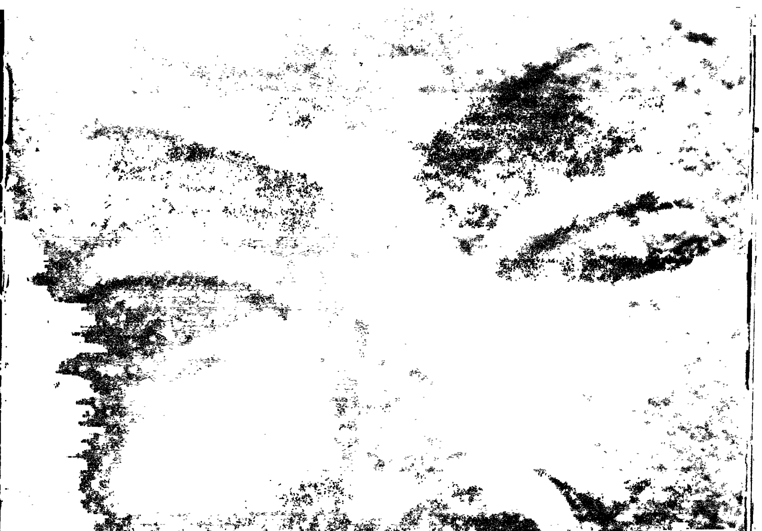


39-40.

L'empereur " Soleil d'Héroïsme " et son épouse favorite Traïlokeswara (?)

King " Sun of Heroism " [illegible] favourite wife Trailokeswara (?)





41-42.

« Tout en se remplissant, [illegible]
L'océan où se perdent les eaux,
De même celui en qui se perdent les [illegible]
obtient le repos,
non celui qui désire le désir ».

Even as the ocean, being filled and [illegible]
the waters into itself, remains still and un-
changed, so he who receives [illegible]
himself achieves repose, and he [illegible]
desire [illegible] not. »

Bhagavad-Gita.

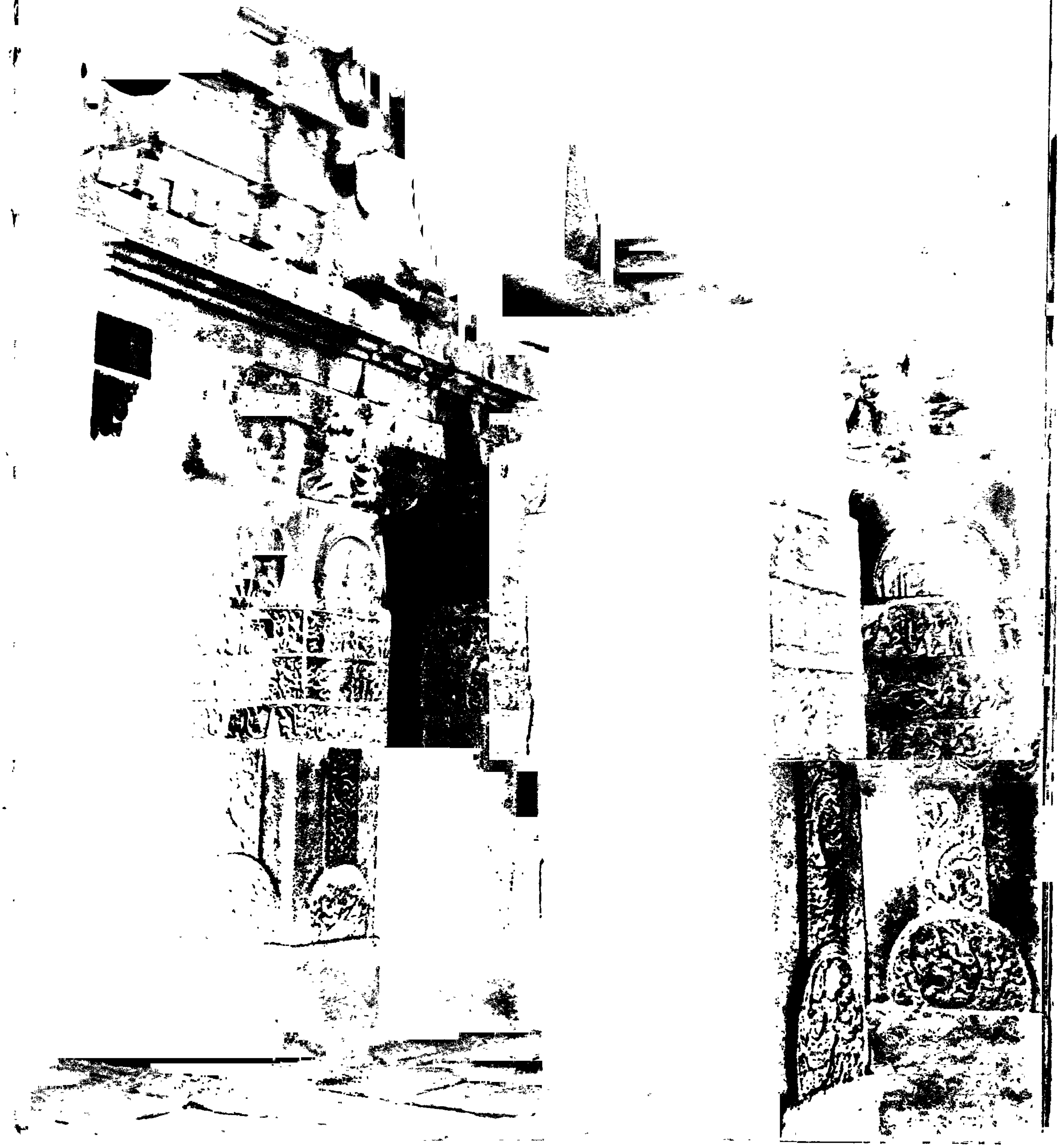


43.

Sculpture
du VIII[e] siècle
(hauteur 1 m 50)
sur un pilastre
du temple
de Mallikarjuna.
VIIIth century sculpture
(about 5 feet high)
on a pilaster
in the temple of
Mallikarjuna.

44.

Intérieur du temple
de Mallikarjuna.
Interior of the temple
of Mallikarjuna.





45-46.

Couples. Temple de Mallikarjuna.
Couples. The temple of Mallikarjuna.

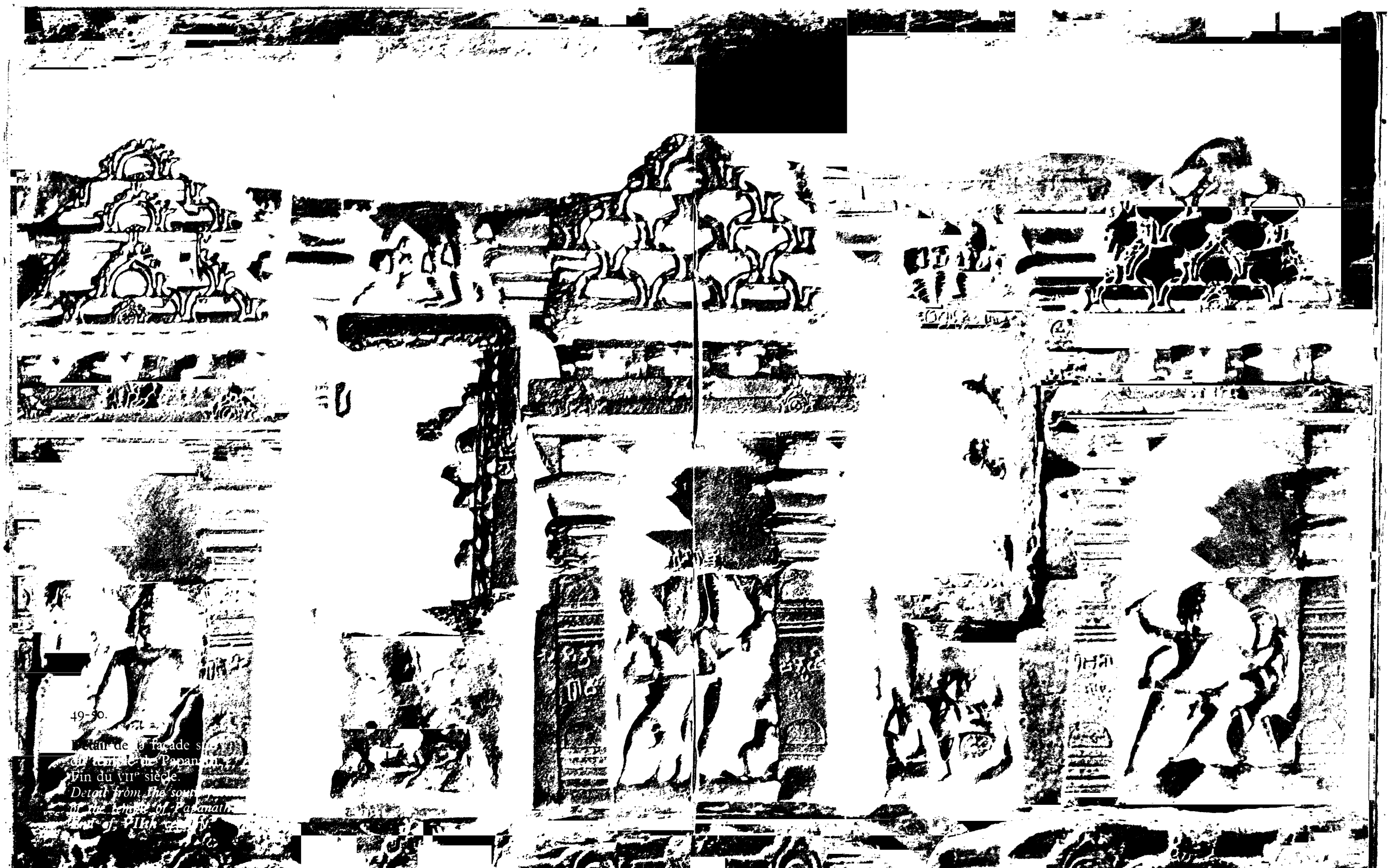






Intérieur du temple de Papanath.

Interior of the temple at Papanath.



49-50.

Détail de la façade s…
du temple de Papan…
Fin du VII^e siècle.

Detail from the sou…
of the temple of Papanath…
End of VIIth century.



52.

Pilastre sculpté.
Carved pilaster.

51. Porche du temple de Papanath. *The porch of the temple of Papanath.*



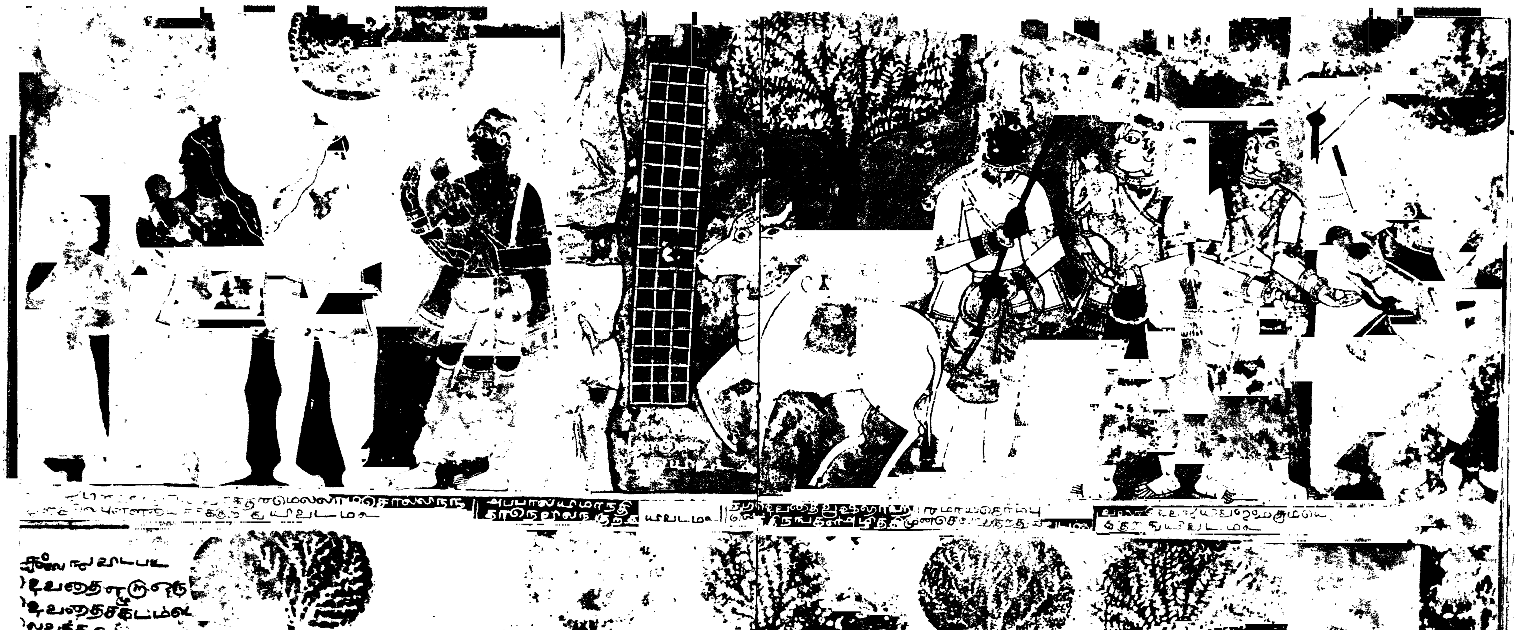
TIRUPARUTI-KUNDRAM

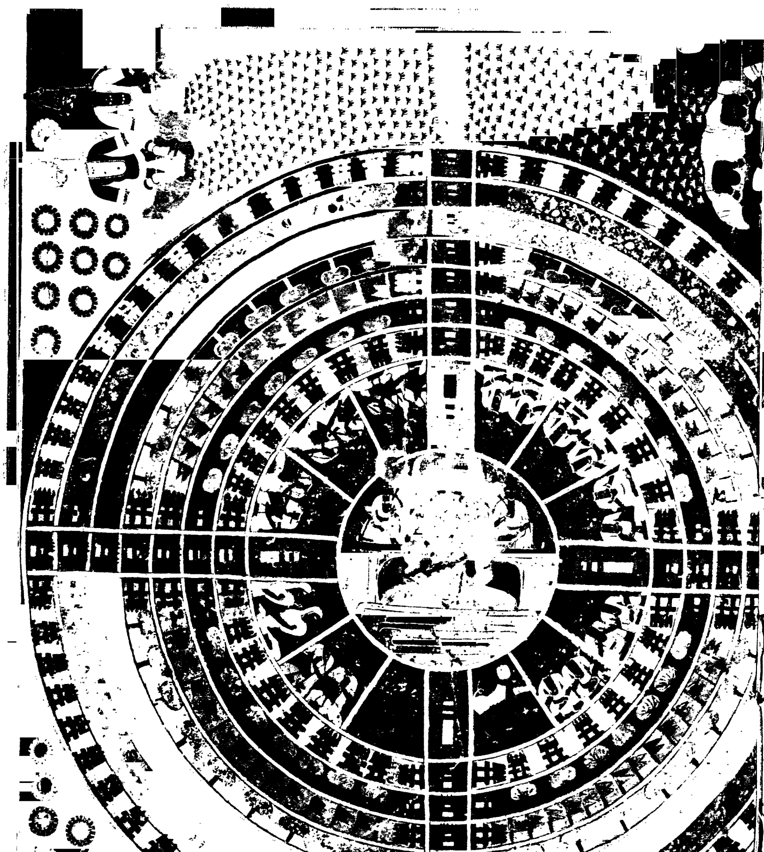
Fresques du XIVe siècle

Après la chute des Pallava, puis des Chalukya, Kanchi continue d'être un grand centre de la religion Jaïn. Les rois Chola y construisent au XIe siècle un temple dédié au fondateur de cette religion : Vardhamana. Ce temple fut décoré de fresques en l'an 1387 ; miraculeusement conservées, elles sont uniques en leur genre.

Frescoes of the XIVth century

After the fall of the Pallava and Chalukya kings, Kanchi continued to be a big centre of the Jain religion. In the XIth century, the Chola kings built there a temple dedicated to the founder of this religion, Vardhamana. In the year 1387 this temple was decorated with frescoes; these are miraculously preserved and unique of their kind.







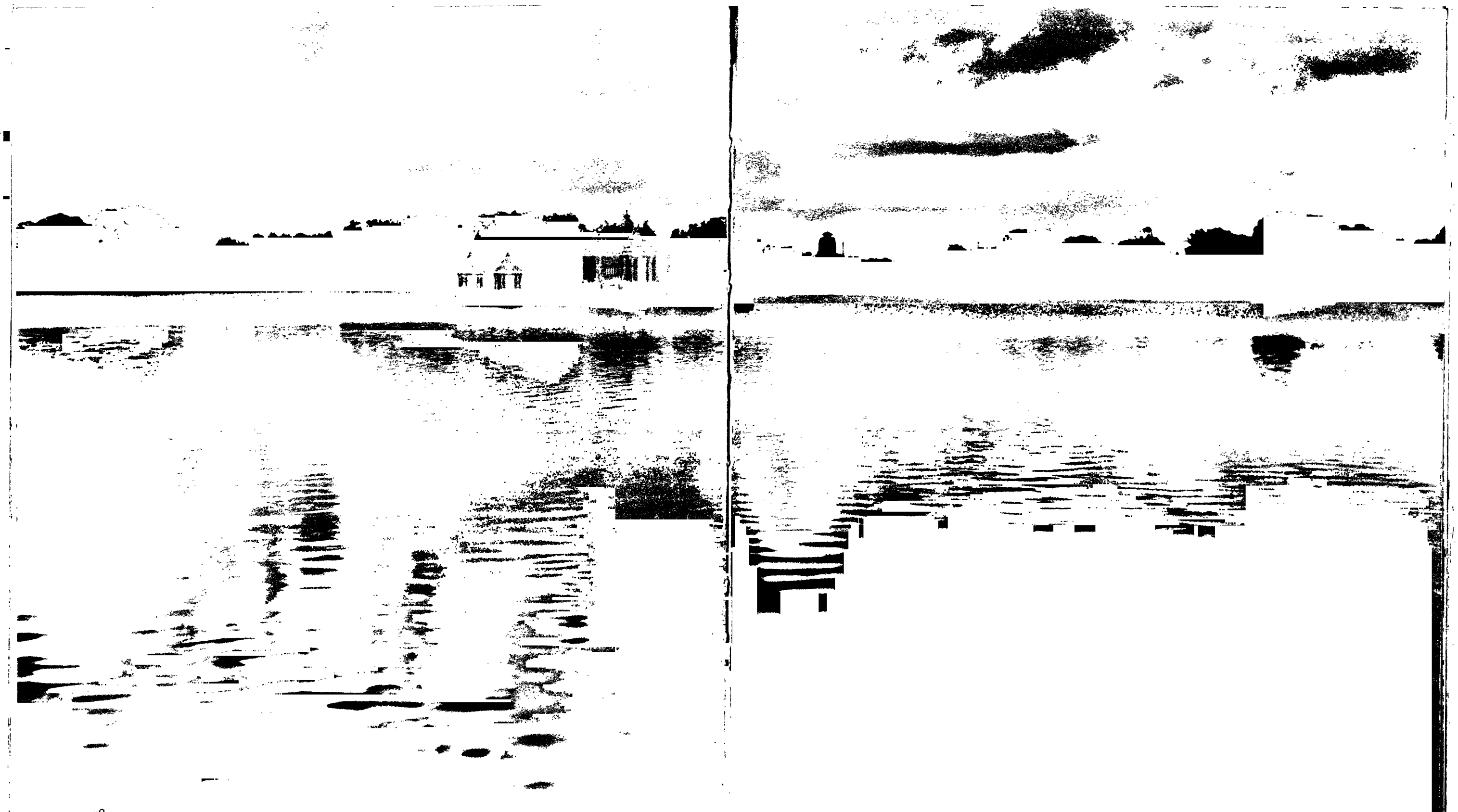
BHUBANESWAR

VII[e]-XII[e] siècles

Au milieu d'un immense bassin alimenté, selon la légende, par toutes les rivières sacrées de l'Inde, habite le tout-puissant dieu Shiva Tribhubaneswar, « Maître des Trois Mondes ». Les miracles attirent de toute part les pèlerins. Sept mille temples sont bâtis autour du bassin. Il n'en reste que cent jalousement gardés par les prêtres.

VIIth-XIIth centuries

In the middle of an enormous pool which, according to the legend, is fed by all the sacred rivers in India, lives the all-powerful god Shiva Tribhubaneswar, " Lord of the Three Worlds ". The miracles there attract pilgrims from everywhere. Seven thousand temples have been built around the pool. Only a hundred remain, jealously guarded by the priests.



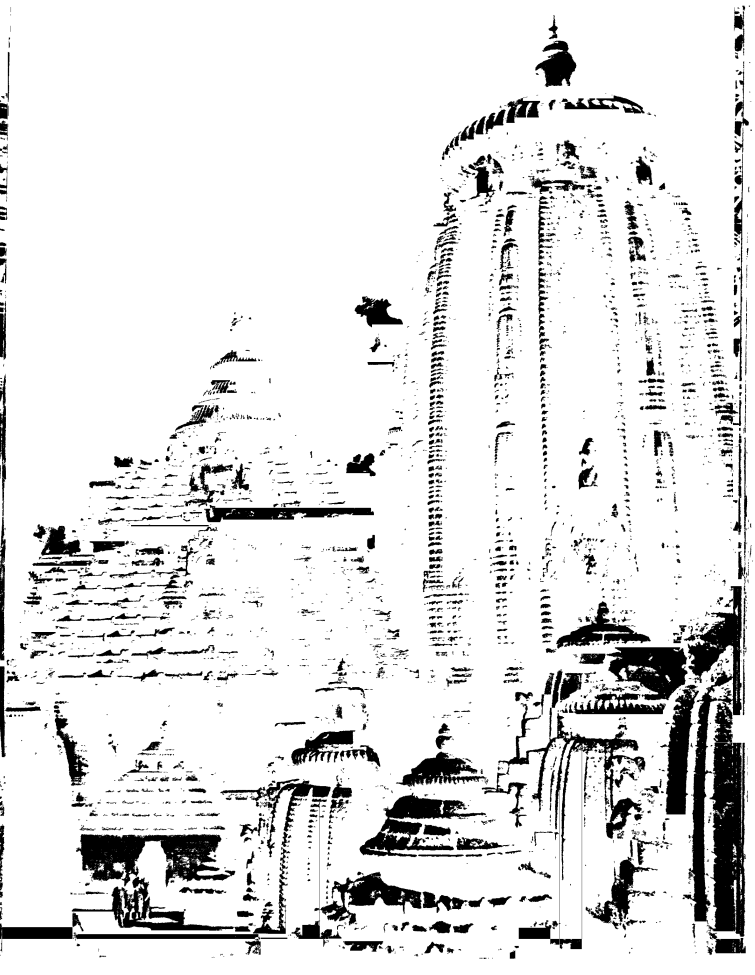
57-58.

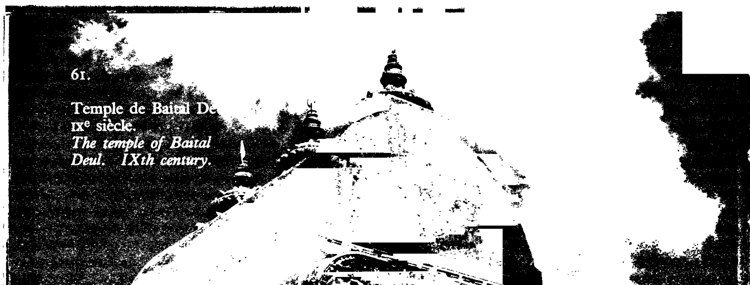
L'étang sacré.
Sacred pool.



59-60

Temple du Lingaraja.
XI^e siècle.
The temple of Lingaraja.
XIth century.





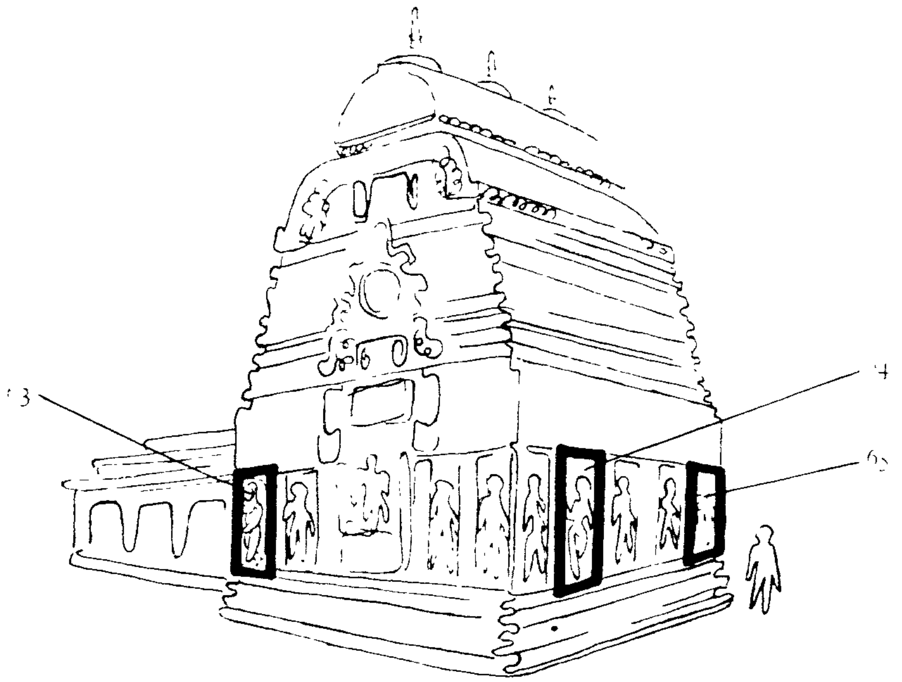
61.

Temple de Baital De
IXe siècle.
The temple of Baital Deul. IXth century.



Tour du temple de Mukteswar. Xe siècle.
The ... temple ... Xth ...





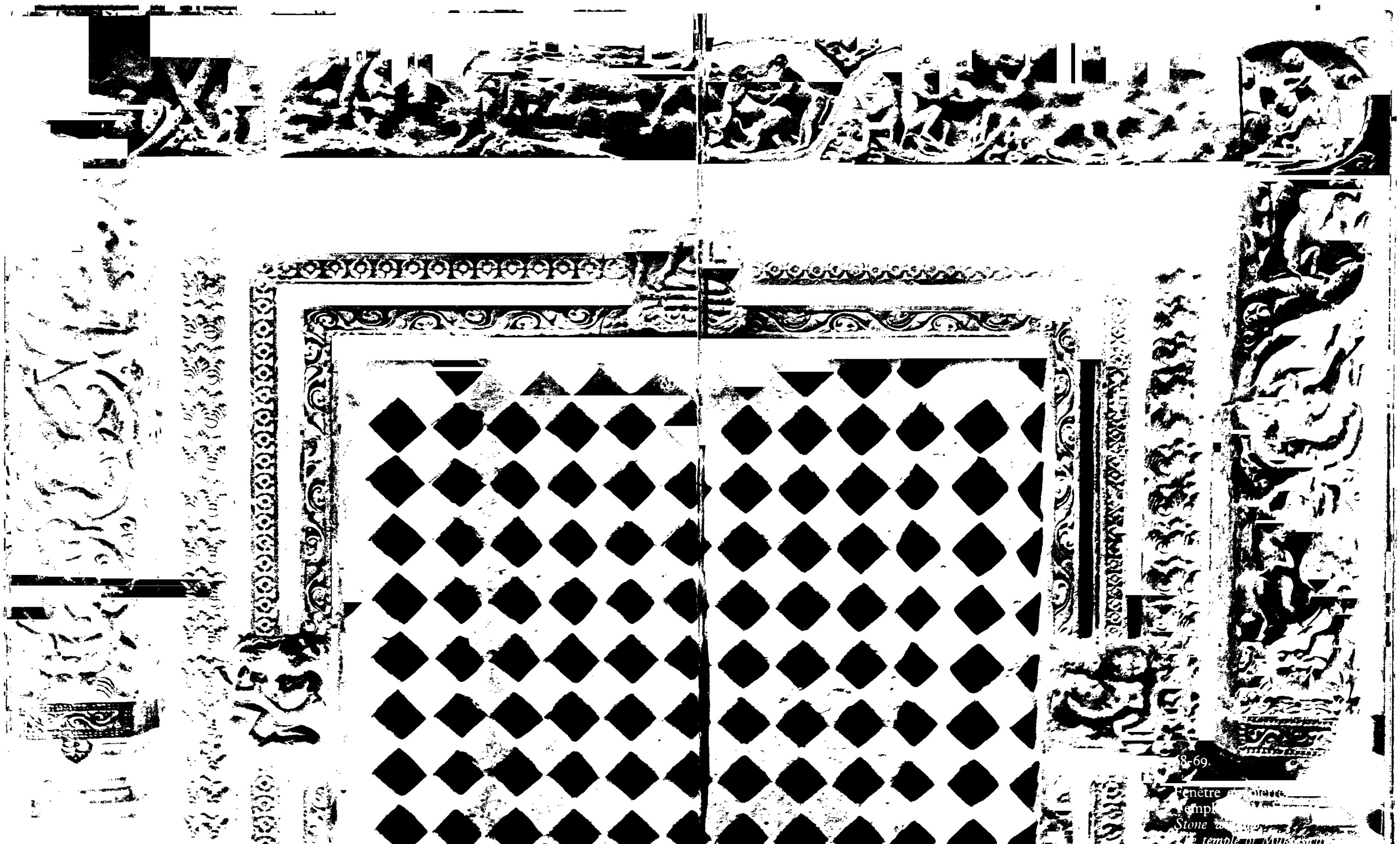
63-64-65.

Apsaras ou nymphes célestes.
Temple de Baital Deul.
IX^{e} siècle.
Apsaras, celestial nymphs.
The temple of Baital Deul.
IXth century.





Shiva et Parvati trônant sur le mont [illegible] en[illegible] de Paraçurameshvara.
Shiva and Parvati enthroned on the Kailasa Mount. The temple of P[illegible]ramesvar.



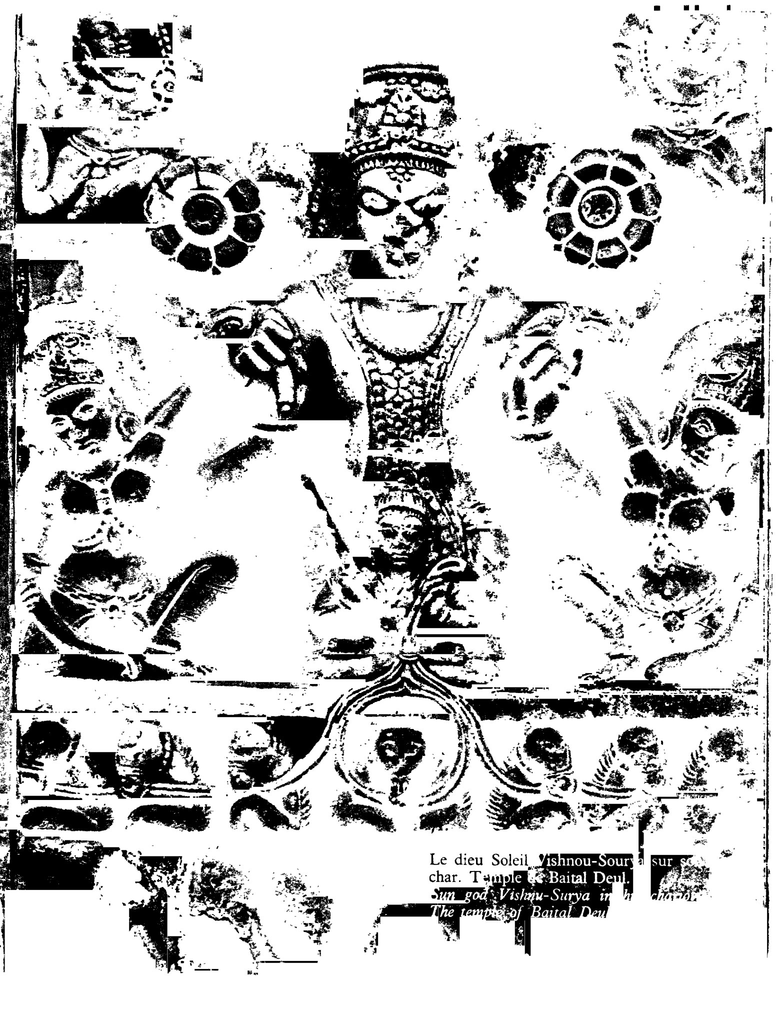
8-69.

Fenêtre …
temple …
Stone …
the temple of Mu…



70

Un des couples de la ... de ... du temple de Baital Deul.
One of the cou... nor... of the temple of Baital Deul.



Le dieu Soleil Vishnou-Sourya sur son char. Temple de Baital Deul.
Sun god Vishnu-Surya in his chariot. The temple of Baital Deul.



Apsara.



nie d
Mukte



74·

Groupe de la façade ouest (hauteur environ 40 cm). Temple de Mukteswar.
Group on the west facade (about 16 inches height). The temple of Mukteswar.



75·

Nagini, divinité mi-femme, mi-serpent.
Nagini, half woman, half serpent deity.



76.

Porteuse d'offrandes (grandeur réelle)
Temple de Paraçuramesvara

Bearer of offerings (actual size)
The temple of Parasurameshvara



anseurs ... usiciens ... nê ... templ
Para ... swar. ... siè
D ... sician ... The ... d
Pa ... usura ... l ... centu



78.
La déesse Dourga.
The goddess Durga.



79.
Ganesh, le dieu à tête d'éléphant, patron de la littérature.
Ganesh, the elephant-headed god, patron of literature.

« Dans sa danse le vainqueur des trois citadelles
pose doucement sur la terre son pied puissant
dont le choc la briserait;
il ramène et tient croisés sur sa poitrine
ses bras où tous les mondes pourraient s'absorber;
il détourne des objets visibles,
de peur de les consumer,
son regard qui lance d'effroyables étincelles :
puisse-t-elle vous protéger,
cette danse divine,
rendue terrible par la miséricorde
que le Roi du monde témoigne à son empire! »

« In his dance the conqueror of the three citadels
puts his powerful foot gently down,
for the impact might break the earth;
he folds and holds crossed upon his
bosom his arms in which all worlds could be enfolded;
for fear of consuming them
he turns from all visible objects
his gaze which throws out fiery sparks :
may it protect you,
this divine dance,
made so terrible through the mercy
shown by the King of the world to his empire! »

VICAKHADATTA
VI[e] siècle (?)



80.

La danse de
Temple de
Shiva dance
The temple of Mal

KHAJURAHO

X^{e}-XI^{e} siècles

Recouverts de délicates scènes amoureuses, trente temples se dressent au milieu de la brousse. C'est tout ce qui subsiste de ce qui fut au X^{e} siècle la capitale du royaume de Jahoti.

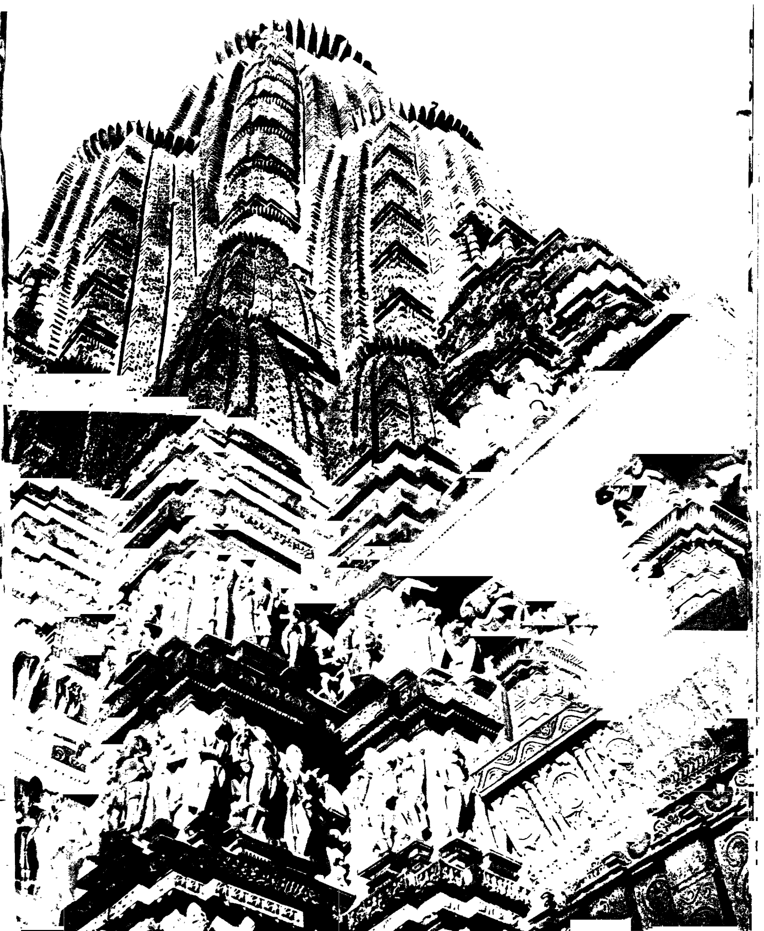
Xth-XIth centuries

Covered with delicate amorous scenes, thirty temples stand in the middle of the bush. They are all that remains of what was, in the Xth century, the capital of the kingdom of Jahoti.



81.

Porche du temple de Lakshman.
The porch of the temple of Lakshman.







83-84

Détails de la façade sud.
Temple de Visvanath.
Details from the south [illegible]
The [illegible]

85.

Nymphe se retirant une épine du pied.
Nymph taking a thorn out of her foot.



86. Le baiser. *The kiss.*





87.

Nymphes célestes. Temple de Visvanath.
Celestial nymphs. The temple of Visvanath.



88

Tête de guerrier.
Head of warrior.

... me au lion. Temple de Kandaruya Mahadeva.

Woman and lion.
The temple of Kandaruya Mahadeva.





KONARAK

XIII^{e} siècle

Samhi, le fils du dieu Krishna, était rongé par la lèpre. Il se livrait à l'ascétisme dans la forêt depuis douze années lorsque le dieu Soleil Vishnou-Sourya lui apparut et le guérit. Sur ce lieu même, le roi Narasimhadeva I^{er}, qui régna sur la province d'Orissa au milieu du XIII^{e} siècle, fit construire le plus grand monument de l'Inde entière, le temple de Konarak, bâti sur douze paires de roues, à l'image du char solaire.

XIIIth century

Samhi, son of the god Krishna, was consumed with leprosy. He had been devoting himself to ascetism in the forest for twelve years when Sun God Vishnu-Surya appeared to him and cured him. In that very place, King Narasimhadeva I who reigned over the province of Orissa in the middle of the XIIIth century, erected the greatest monument in the whole of India, the temple of Konarak, built on twelve pairs of wheels in the likeness of the Sun Chariot.



91-92.

Ensemble du temple vu du [illegible]
Genera[illegible] temple seen from the [illegible]



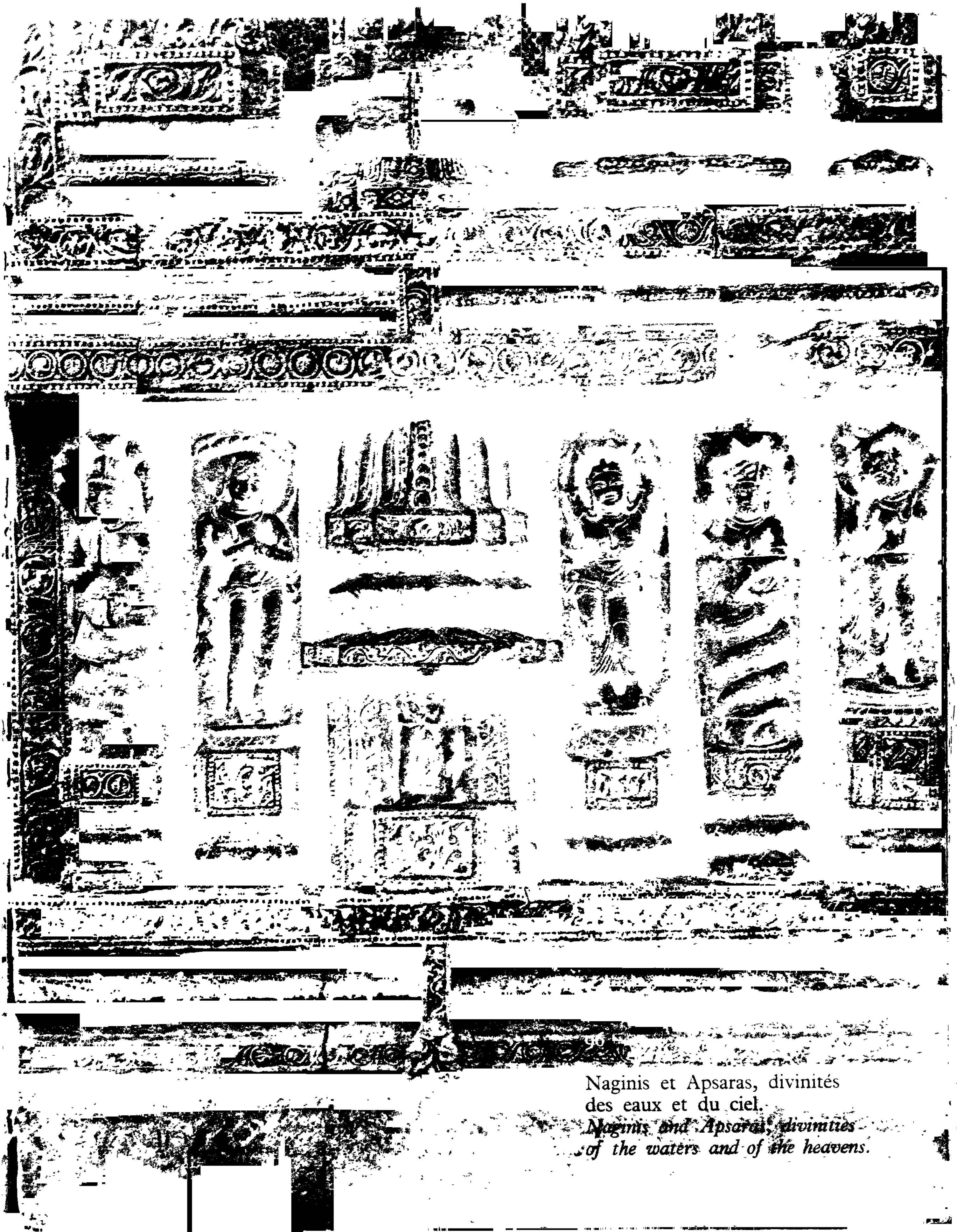
93-94.

Détail de la façade sud
(hauteur de la roue : 3 mètres).
Detail from the south façade
(height of the wheel : 10 feet).

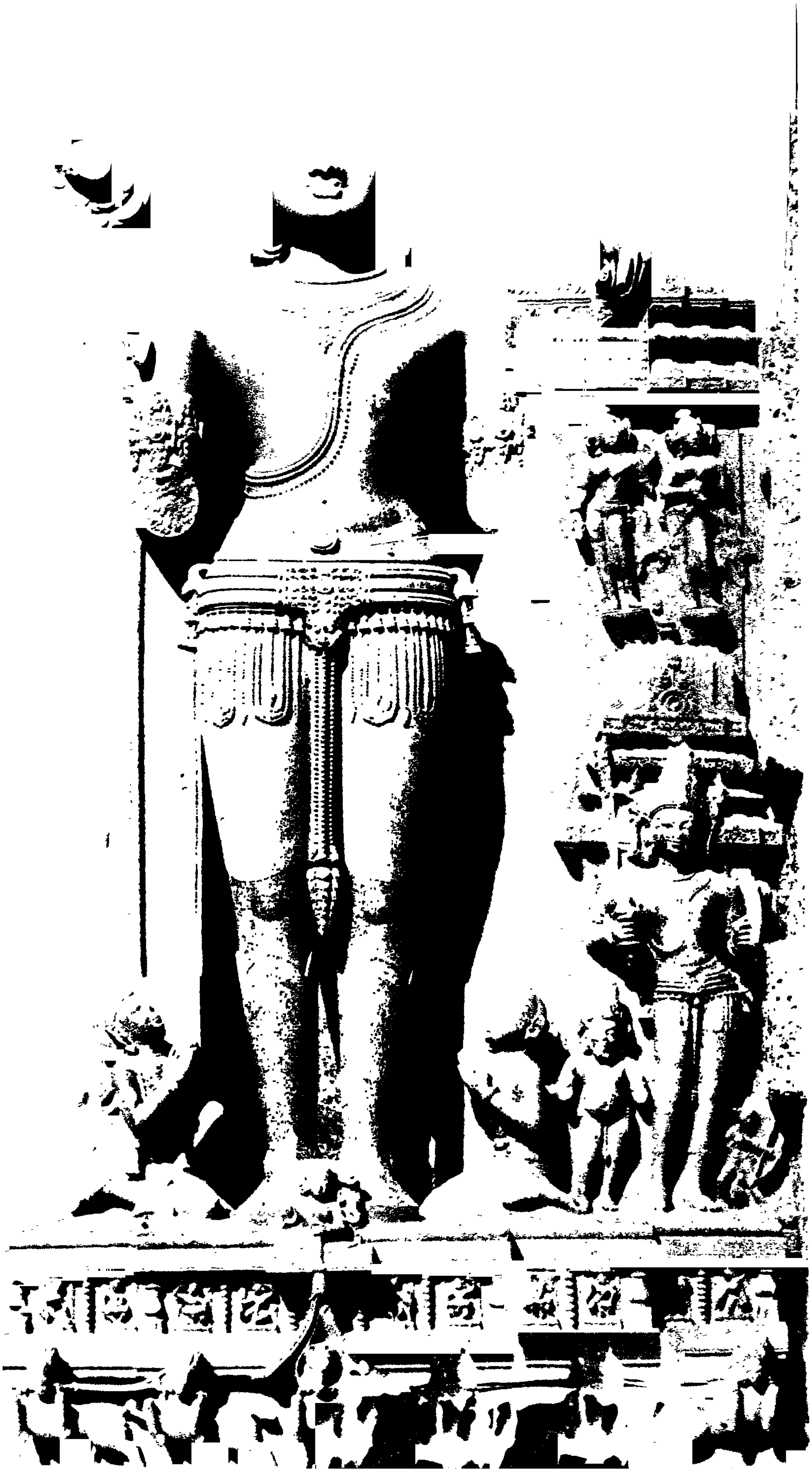


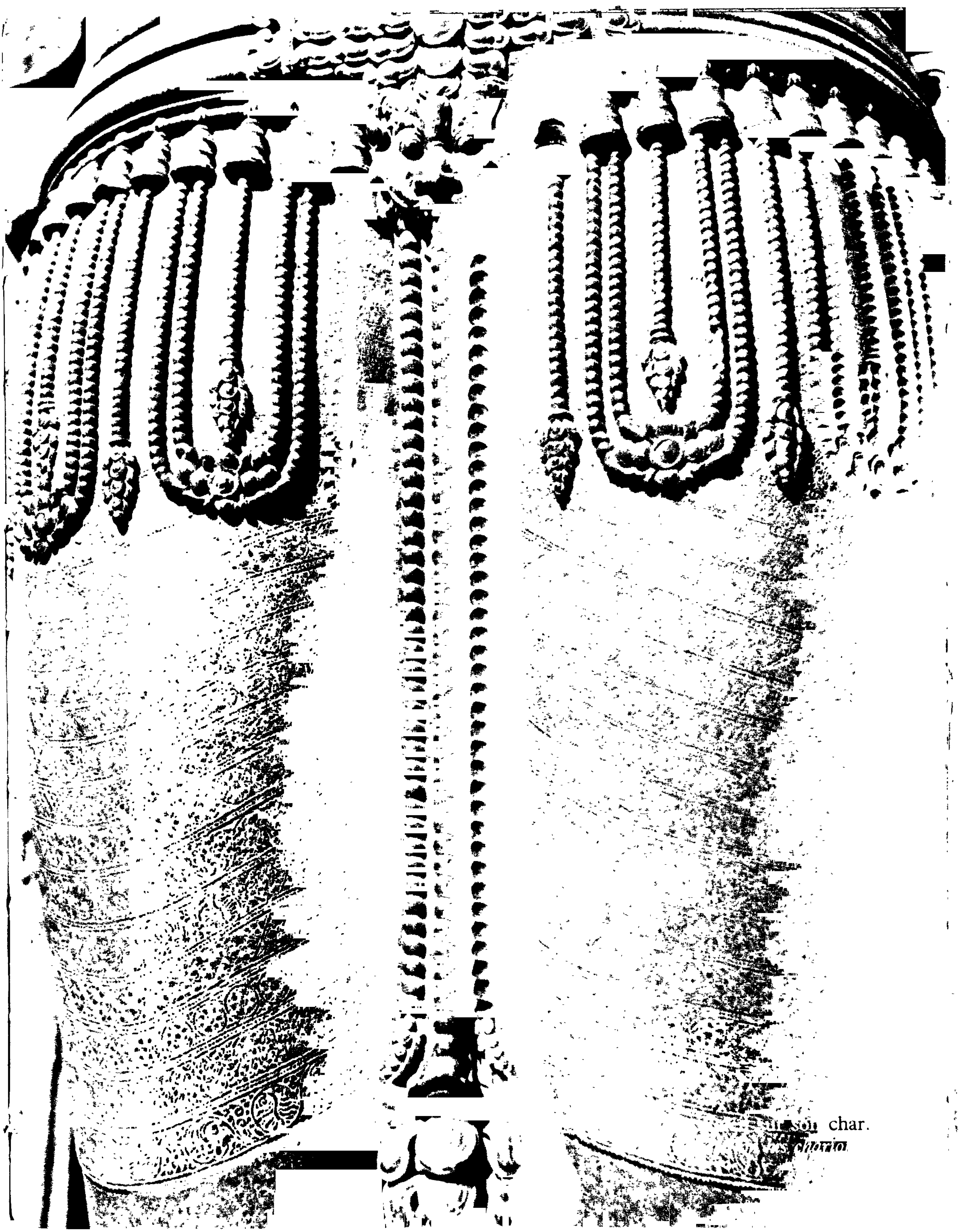
95.

Nymphe.
Nymph.



Naginis et Apsaras, divinités des eaux et du ciel.
Naginis and Apsaras, divinities of the waters and of the heavens.





son char.
chorio



99-100.

Le dieu Soleil Vishnou-Sourya.
The Sun god Vishnu-Surya.



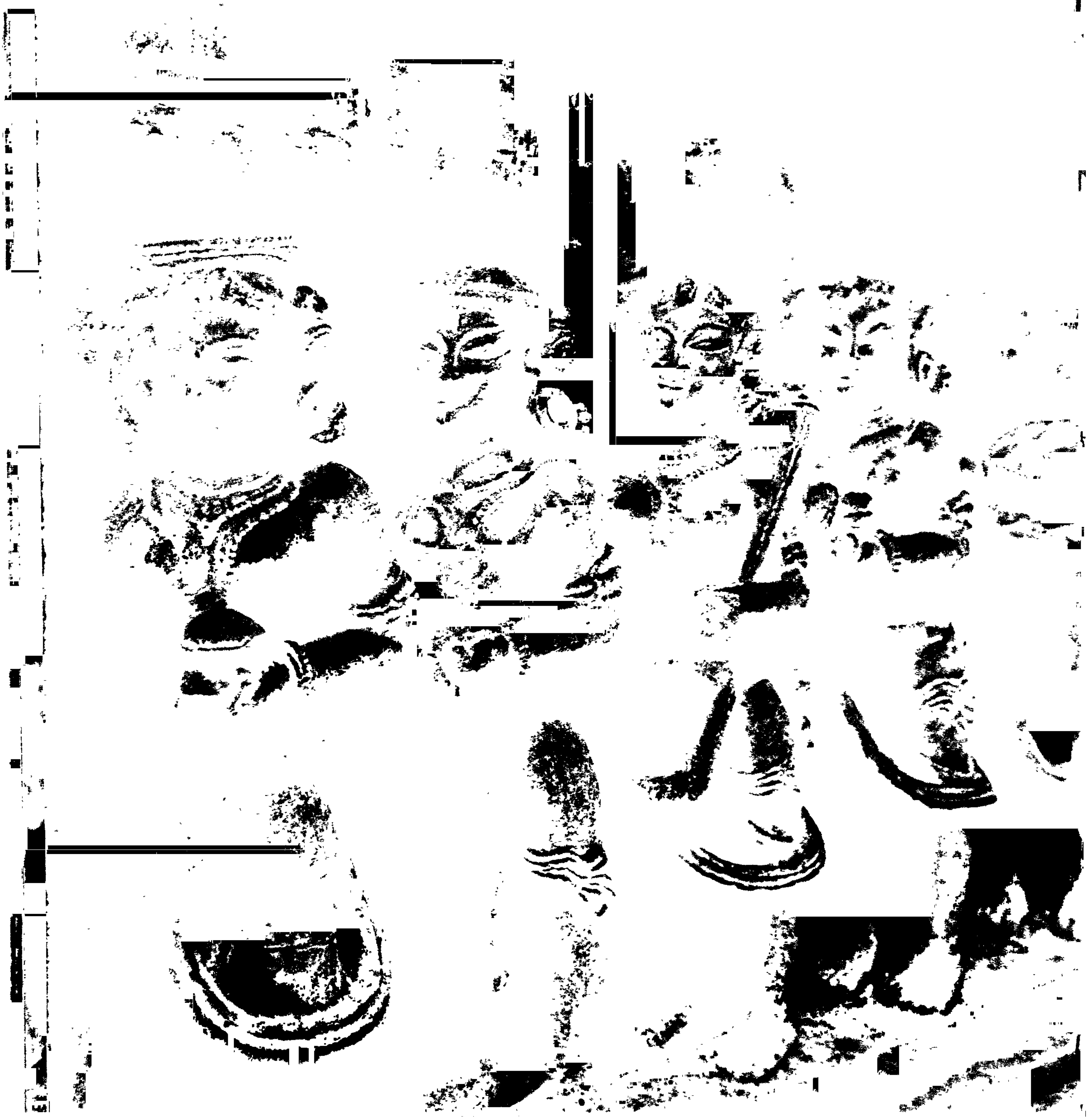


101-102.

Musiciennes célestes.
Celestial musicians

deuses d'offrande

of offerings.



NOTES ON THE PLATES

Colour Plates

I BADAMI. Fresco detail from the ceiling of Cave-temple No. 3 (*c.* A.D. 578). This water-colour copy by V. de Golish (in the National Museum at Copenhagen) shows the marriage of Shiva and Parvati. On the left, the goddess Parvati; on the right, probably her father, Parvatarajah. Height, 14 in.

II MAMALLAPURAM. In the seventh century the Pallava kings had this group of rocks carved into the shape of temples and animals. They are near the site of the Pallava capital, Kanchi, which was in the part of India now known as Madras.

III THE TEMPLE OF MUKTESWAR at Bhubaneswar, south-east view. Built about A.D. 975, it is in a perfect state of preservation. See plan of the temple, page 26, plan of its position, page 175, and details on Plates 62, 68–9, 73–6, 80.

IV THE TEMPLE OF KANDARYA MAHADEVA at Khajuraho (tenth century), south-east view. See plan of the temple, page 179, and details on Plates 86, 89–90. Height of the tower, about 98 ft.

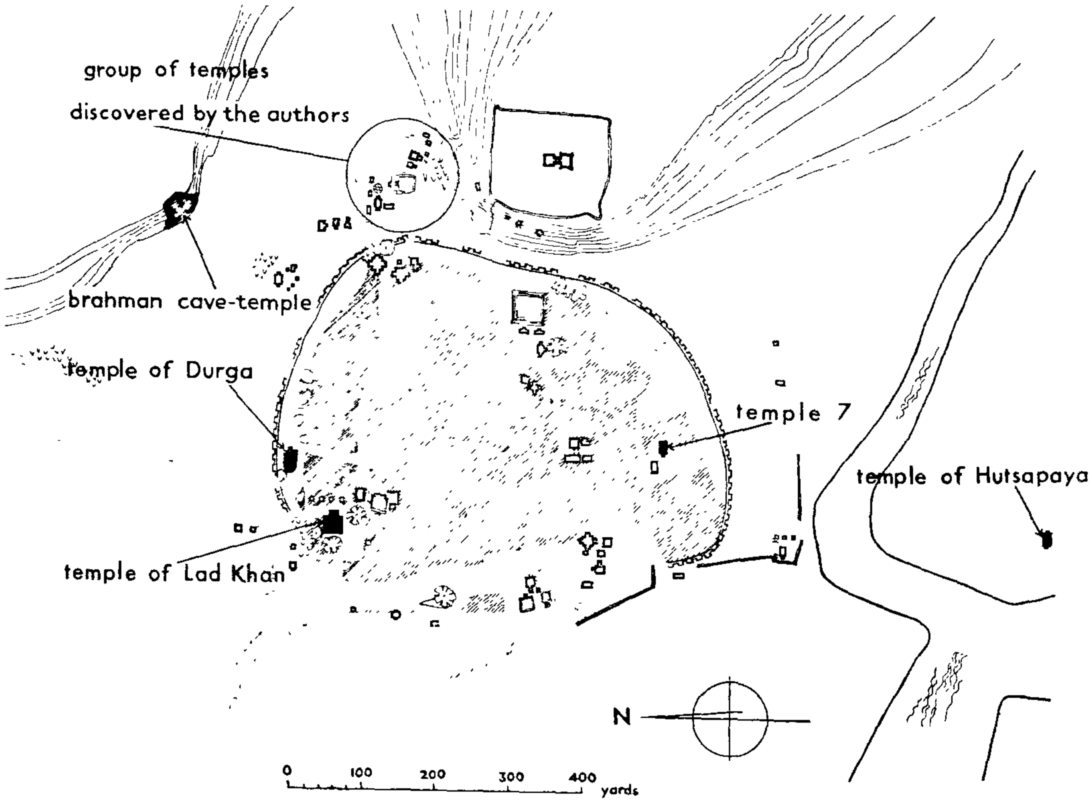
V THE TEMPLE OF TIRUPARUTI-KUNDRAM. Part of the fresco-covered ceiling, dated 1387. Scenes from the life of King Rishabhadeva, who became a Jain prophet.
Top panel: The king on a palanquin is carried by his servants towards the forest, where he is about to dedicate himself to a life of asceticism. In front of him go a man carrying a parasol, a standard-bearer, two dancing-girls and some musicians.
Second panel: The king-ascetic, naked in the forest, surrounded by disciples who have followed him there.
Third panel: The meditation of the king-ascetic. On the right, his two brothers sitting in their palace; beside them, his head crowned with cobra hoods, the sage Bharanendra describes to them the ascetic life led by their brother.
Fourth panel: The sage Bharanendra crowns the two kings, Nami (*right*) and Vinami (*left*), the brothers of Rishabhadeva.

Fifth panel: The king-ascetic (*extreme right*), accompanied by two friends, returns to his old capital. He is presented with an elephant, a horse, jewels, and dancing-girls, to persuade him to stay; but he resists temptation and returns to his meditative life.

VI PURI, ORISSA. High-relief in terra-cotta above the door of a monastery. In the centre, Rama with the sign of Vishnu on his forehead; on his left, his consort Sita (*see page* 39).

AIHOLLI

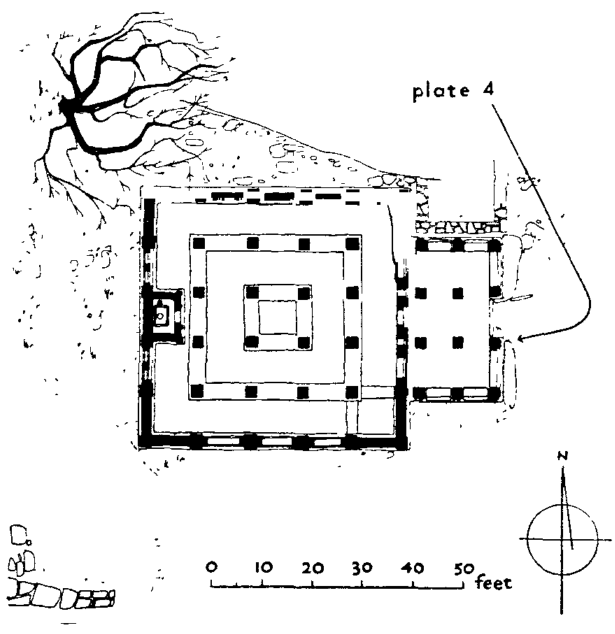
(*Plates* 1–21)



PLAN OF THE SITE

1–2 PART OF THE VILLAGE of Aiholli. The modern village is surrounded by a girdle of ancient ramparts. There are as many as seventy-three principal temples in a radius of just over half a mile. In the foreground, terraced roofs of modern houses with old bits of pottery scattered about on them, some of which act as chimney outlets, others are used to cover these outlets in the rainy season. In the background, half hidden by some trees, the Temple of Durga (Plates 5–11, 13).

3 TEMPLE OF LAD KHAN, south façade. Lad Khan was the name of a Muslim who lived in it. On the roof, sanctuary dedicated to the sun god Vishnu-Surya. This temple is one of the oldest at Aiholli (*c.* A.D. 450). It was probably a stone version of the wooden assembly hall, which every village in the fifth century must have possessed. The light filters through windows of pierced stone.

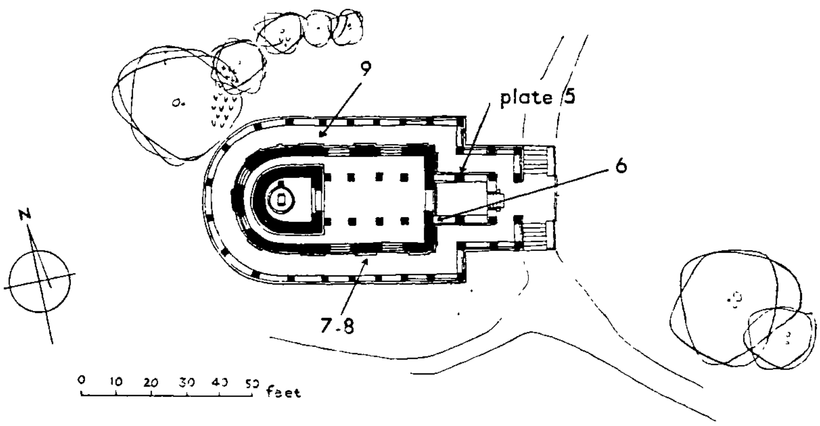


PLAN OF THE TEMPLE OF LAD KHAN (c. *A.D. 450*)

4 TEMPLE OF LAD KHAN. Pair of lovers on a porch pillar. Height, about 58 in.

5 TEMPLE OF DURGA. Pair of lovers on a pillar.

6 TEMPLE OF DURGA. Lovers on the base of the door lintel. Green chlorite. Height, about 20 in.



PLAN OF THE TEMPLE OF DURGA

Built c. *A.D. 500 on the model of a Buddhist temple*

7 TEMPLE OF DURGA. Statue on the outer wall. Height, about 78 in. (*see page* 35).

8 DETAIL OF PLATE 7.

9 TEMPLE OF DURGA. Statue on the outer wall. Height, about 78 in. (*see page* 37).

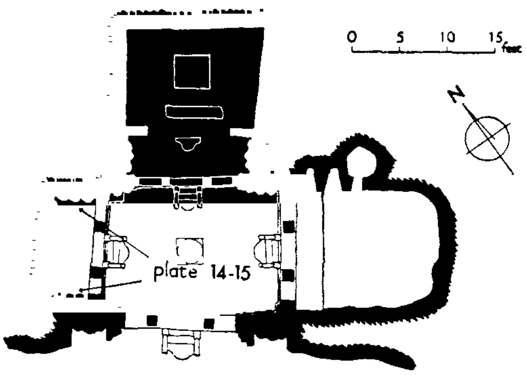
10–11 TEMPLE OF DURGA. High-reliefs on stone slabs from the porch ceiling which now lie on the ground near the temple. Height, about 78 in. (*see page* 40).

12 THE HUTSAPAYA TEMPLE. End of a beam supported by a sea monster spitting forth a lion (*see plan of the site*).

13 TEMPLE OF DURGA. A pair of spirits, detail from Plate 11.

14–15 BRAHMAN CAVE-TEMPLE. Figures cut out of the rock itself on either side of a dancing Shiva.

16–17 BRAHMAN CAVE-TEMPLE. Details from the ceiling ornament. Height, about 16 in.



PLAN OF THE BRAHMAN CAVE-TEMPLE

18–19 BRAHMAN CAVE-TEMPLE. Detail from the ceiling ornament. Diameter, about 24 in. Indra appears mounted on an elephant, whose rounded body suggests the shapes of clouds. Indra, the principal god of ancient Brahmanism, is rarely found in temples of the Middle Ages.

20–21 TEMPLE NO. 7. Ceiling slab, width about 120 in. Shiva and Parvati on the bull Nandin, surrounded by their servants (*see page* 35).

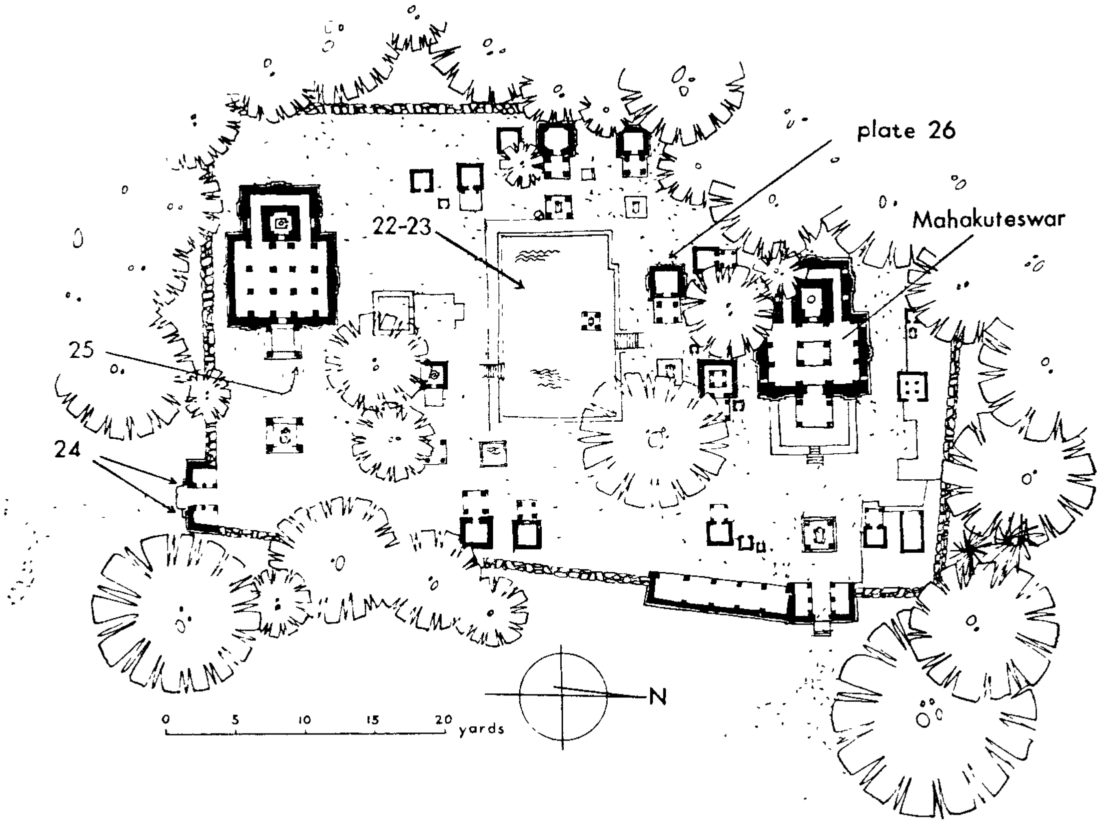
MAHAKUTESWAR

(*Plates* 22–6)

22–23 THE SACRED POOL, with, in the foreground, a pavilion sheltering a lingam (*see page* 34). In the middle distance, a sanctuary in the Northern style. In the background, the TEMPLE OF MAHAKUTESWAR, the only Chalukya temple still in use. The priests cover the outside with a thick white paste made of cow dung and lime.

24 THE DEMONS VATAPI AND ILVALA. They are on either side of the gateway in the southern wall of the enclosure. Height, about 63 in.

25 MALLIKARJUNA TEMPLE (sixth century). Sculpture on one of the pillars of the porch; one of the few representations of man (*see page* 19).



PLAN OF THE SITE

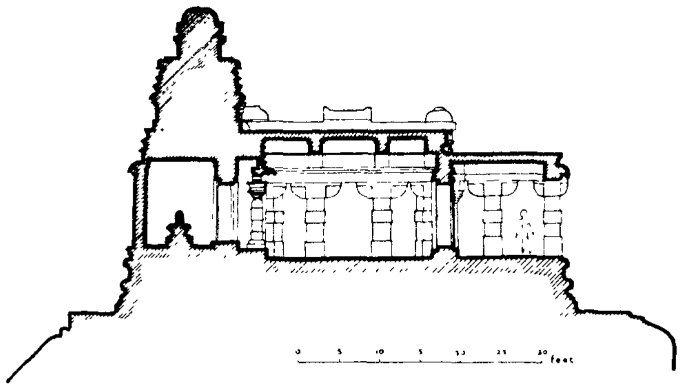
26 STATUE ON THE WESTERN FAÇADE of a sanctuary (see the plan of the site). The Androgynous Shiva (*see page* 35).

BADAMI

(*Plates* 27–34)

27–28 THE MODERN VILLAGE is on the western side of the sacred pool. In the background are four temples, perched on the cliff which borders the pool on its north side.

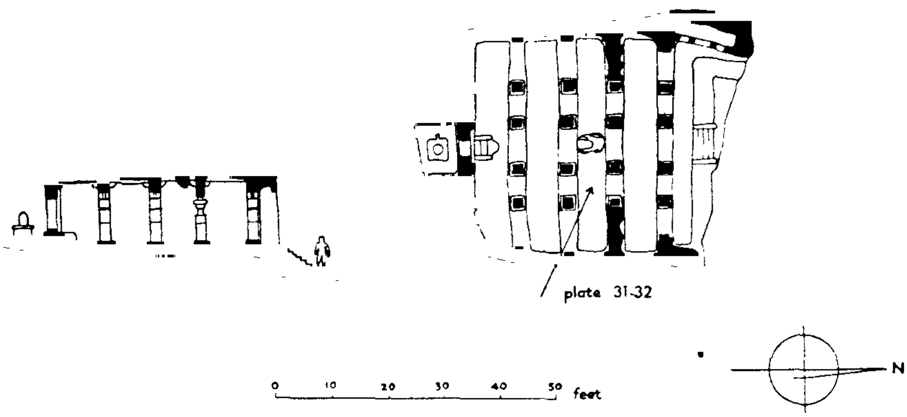
29–30 TEMPLE OF "THE GARLAND-SELLER" (seventh century, Dravidian style), visible on the preceding plate on the extreme left of the rock. The temple is the same red colour as the rock.



LONGITUDINAL SECTION OF THE TEMPLE OF "THE GARLAND-SELLER"

(MALLEGITTI-SIVALAYA)

31–32 CAVE-TEMPLE NO. I cut into the cliff. In the foreground, the bull Nandin, now headless (*see page* 35). Height of the columns, about 10 ft.



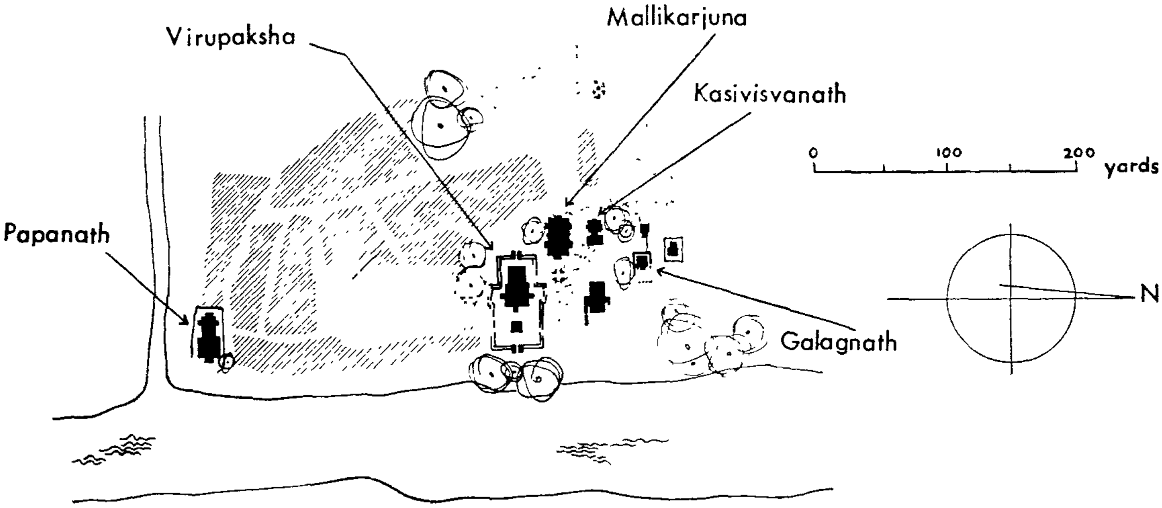
LONGITUDINAL SECTION AND PLAN OF CAVE-TEMPLE NO. I

33 STATUE OF JINA meditating (*see page* 40) at the back of the sanctuary of Cave-temple No. 4, which is near the preceding cave. Height, about 60 in.

34 CAVE NO. 4, east side of the vestibule. In the background and on the columns there are Jinas of different sizes (*see page* 40). Height of the columns, about 10 ft.

PATTADAKAL

(*Plates* 35–52)



PLAN OF THE SITE

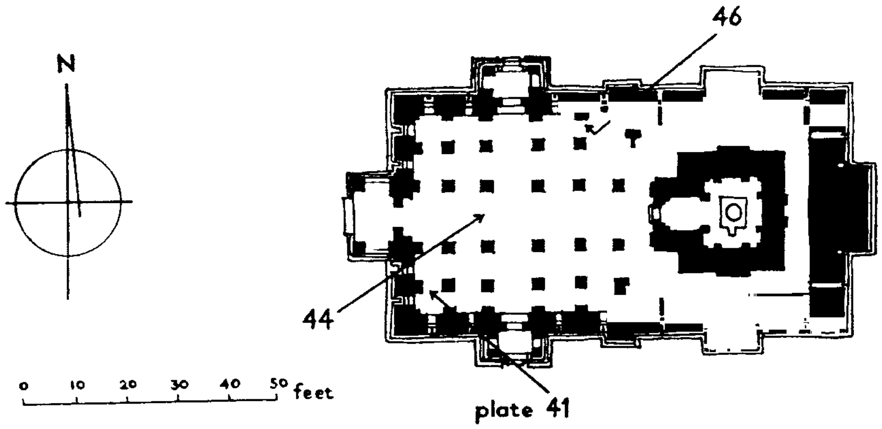
35–36 THE TEMPLE OF MALLIKARJUNA is on the left. It was built about A.D. 740 in the Dravidian style by the emperor, "Sun of Heroism", for his wife, Lokamahadevi. On the right, the TEMPLE OF KASIVISVANATH, Northern style (*see plan, page* 26).

37 TEMPLE OF KASIVISVANATH. See position in preceding plate. In a sort of dormer projection, east façade, a representation of the dance of Shiva (*see page* 34).

38 GALAGNATH TEMPLE, about A.D. 740. Detail of the south face of the tower. Ornamental dormers ("kudus") placed one above the other. Inside them are small heads about 8 in. high.

39 THE TEMPLE OF VIRUPAKSHA (one of the names of Shiva, meaning "with deformed eyes"), built about A.D. 740 by the emperor, "Sun of Heroism", for his consort Traïlokeswara (*for plan of the temple, see page* 22). This pair probably represents the emperor and his wife. Height, about 60 in.

40 ANOTHER VIEW OF PLATE 39.



PLAN OF THE TEMPLE OF MALLIKARJUNA

41 MALLIKARJUNA TEMPLE. Head of a statue on one of the pilasters. Height of the head, about 12 in.

42 DETAIL OF PLATE 41.

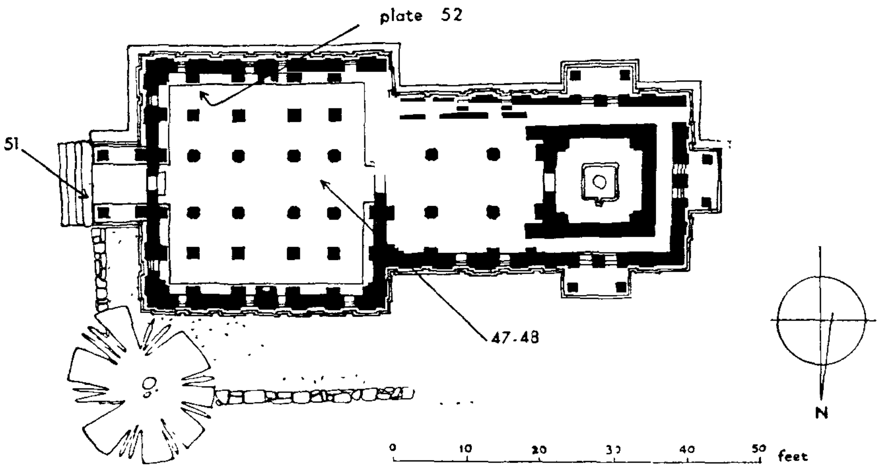
43 MALLIKARJUNA TEMPLE. Photograph taken with the aid of a lamp placed on the floor.

44 MALLIKARJUNA TEMPLE. Photograph taken by natural light which comes through into the central nave where the roof slabs have fallen in. Height of column shafts, about $8\frac{1}{4}$ ft. The friezes round the columns show scenes from Hindu mythology.

45 TEMPLE OF MALLIKARJUNA. Pair of lovers on a pilaster. Height, about 5 ft. The man holds an alms-bowl in his hand, sign of the ascetic, and there is a dagger in his belt, sign of the warrior.

46 TEMPLE OF MALLIKARJUNA. Detail of another pair.

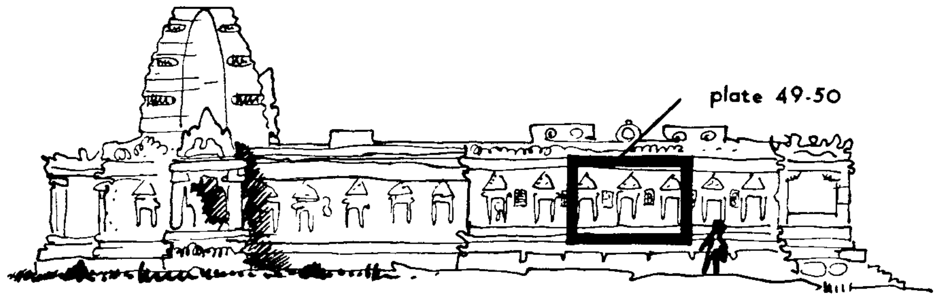
47 TEMPLE OF PAPANATH. Detail of Plate 48. Height, about 24 in.



PLAN OF THE TEMPLE OF PAPANATH
(c. *A.D. 680*)

48 TEMPLE OF PAPANATH. The couple on the left in the background is reproduced in Plate 52. Above the column in the foreground is Kirttimukha, "Face of Glory", the emanation of the wrath of Shiva (height, about 9¾ ft.). The giant Jalandhara had just taken possession of the world. His ambition was limitless and, wishing to consecrate his victory, he decided to marry Parvati, the betrothed of Shiva. He sent the demon Rahu as an envoy to the supreme god to ask for Parvati. Shiva was so enraged by the giant's insolent pretensions that a terrible monster sprang from his forehead, a ravening beast with the jaws of a lion which pounced on Rahu. Rahu, demented, begged for mercy. Shiva granted his request, but the monster's hunger was not satisfied, and he asked Shiva to find him another prey. "Eat your hands," said Shiva. By doing this, the monster acquired a taste for his own flesh, and devoured his arms, feet, legs, belly and chest. Only his terrifying head was left. Then Shiva blessed the monster to which he had given birth and ordered him to guard the doors of his palace for ever.

As a manifestation of the terrible aspect of Shiva, who turns away the impious and guards the believer, the Face of Glory often appears near the doorway of temples dedicated to Shiva.



SOUTH FAÇADE OF THE TEMPLE OF PAPANATH

49–50 TEMPLE OF PAPANATH. Scenes from the Ramayana; pitched battle between the monkey army and the army of Ravana (*see page* 39). The graffiti are engraved in old Kanarese of the seventh century.

51 TEMPLE OF PAPANATH. Detail of the porch. East façade (*see plan*). Height of the column shaft, about 6½ ft. On the pilaster at the left, dvarapala, or guardian of the door.

52 TEMPLE OF PAPANATH. Couple on a carved pilaster, visible also on the extreme left of Plate 48. Height, about 39 in.

TIRUPARUTI-KUNDRAM

(*Plates* 53–6, *Colour Plate facing page* 32)

53–54 TEMPLE OF VARDHAMANA. Detail of the fresco on the temple ceiling. *Top panel* (*reading from right to left*): A midwife takes the baby Krishna in her arms and brings him to Baladeva, who carries him towards the town. A bull, the local deity, goes in front to show them the way. The gates of the town open of their own accord, and the river Jumna goes back to allow the cortège to pass. On the left, the wife of Nanda Gopa takes the Divine Child Krishna from Baladeva's hands.

Lower panel (reading from left to right): Seven evil spirits, sent by the demon Kamsa, come to trouble the child Krishna as he plays; they come in different and unexpected forms: a wheel, two trees, a palm-tree, a horse, an ass and a nurse with a poisonous breast. Krishna frees himself from the quern stone to which his cruel stepmother had tied him, and masters the demons. Then Devaki, Krishna's mother, appears with the bull Arisha to prove the strength of the small prodigy. Krishna masters the bull under the admiring gaze of his mother, who, as a reward, offers him the breast (*extreme right*).

55 TEMPLE OF VARDHAMANA. Samavasarama (or celestial pavilion) of Rishabhadeva.
Before attaining the state of "enlightenment", the prophet seated on a throne preaches Truth to all the forms of creation gathered together around him. Each of the twenty-four Jain prophets has his own celestial pavilion (*see page* 40).

56 TEMPLE OF VARDHAMANA. *Top panel:* King Vardhamana is carried on a palanquin towards the forest where he is going to lead the life of an ascetic. He became one of the greatest of the Jain prophets (*see page* 40). Identical litters are still used in India to carry idols.

Lower panel: Detail of the royal cortège.

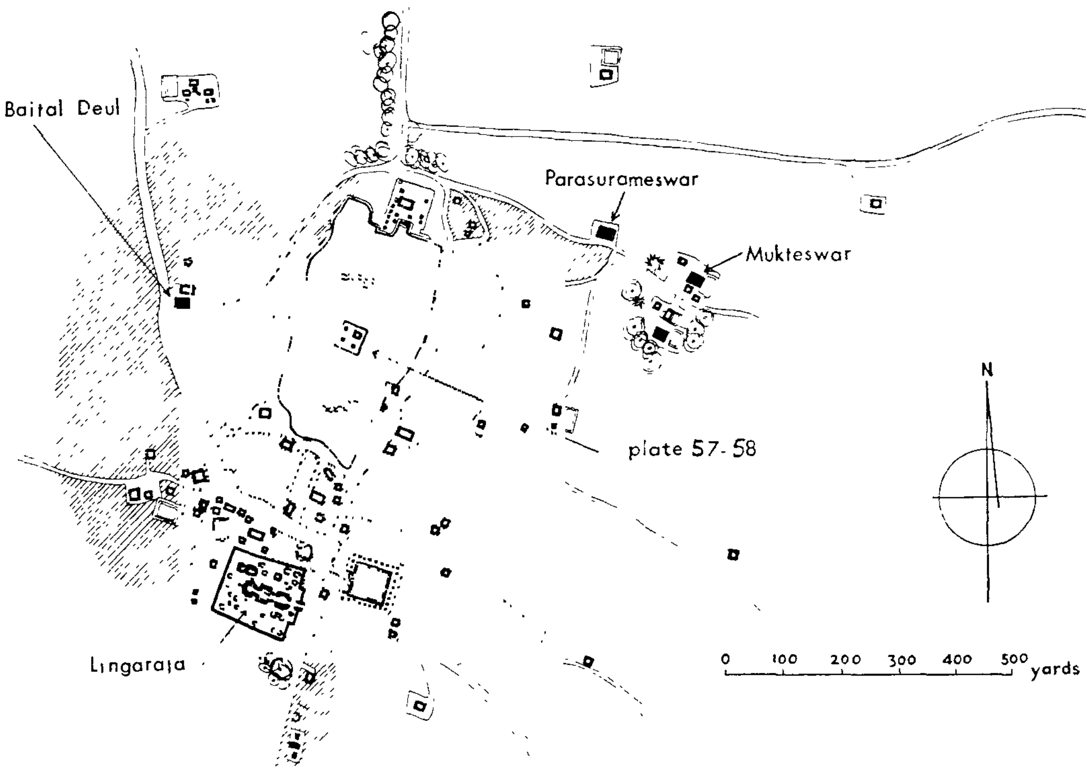
BHUBANESWAR

(*Plates* 57–80, *Colour Plate facing page* 24)

57–58 THE SACRED POOL, "Vindu Sarovara", measures 437½ by 218¾ yds. In the centre on a small island, a sanctuary dedicated to Shiva. Once a year the statue of the god is brought here with great pomp to be dipped in the water.

59 TEMPLE OF LINGARAJA. Detail of the east façade of the mandapa.

60 TEMPLE OF LINGARAJA, north façade, the largest and most famous temple at Bhubaneswar (*see page* 26). Its tower rises to 148 ft. above the ground. The temple is surrounded by a wall jealously guarded by the priests; only Hindus of the three highest castes may enter, so any photographs of temple details are exceptional and of the greatest archaeological interest.



PLAN OF THE SITE

61 TEMPLE OF BAITAL DEUL. General view of the sanctuary from the south-west. One of the rare examples of a tower oblong in shape (*see plan of the temple on page* 178). This temple is dedicated to Shiva, represented in his androgynous form in the centre of the western façade and surrounded by apsaras (Plates 63–5), and to Vishnu represented as the sun god, Surya (Plate 71), in the centre of the eastern façade.

62 TEMPLE OF MUKTESWAR. Detail of the south façade of the tower (*c.* A.D. 975) (*see plan of the temple, page* 26).

63–65 TEMPLE OF BAITAL DEUL. *On the left:* A nymph on the west façade holding a mirror in one hand and painting a bindi (red or black spot which Indian women wear in the middle of their forehead) with the other. Height, about 39 in.

In the centre: A nymph on the north façade. She is about to go out, but on the threshold she is held back by a parrot, who whispers a wonderful love story in her ear.
On the right: A nymph on the west façade holding a lotus flower in her hand.

66 TEMPLE OF PARASURAMESWAR (*c.* A.D. 750), one of the oldest temples at Bhubaneswar. Detail of the west façade of the tower (*see page* 36). At the top, Shiva Nataraja (*see page* 34).

67 DETAIL OF PLATE 66 (*see page* 36).

68–69 TEMPLE OF MUKTESWAR. On the outer frame a saraband of monkeys, crabs and crocodiles. In the centre, the goddess Lakshmi sitting on a lotus (*see page* 39). Width of the window (inside the frame), 39 in. It is made of a single stone pierced with small holes to let the light filter through (*see plan, page* 26).

70 TEMPLE OF BAITAL DEUL (*see plan on page* 178). The couple should be compared with that depicted on Plates 39–40 (*c.* A.D. 740), from the Temple of Virupaksha at Pattadakal.

71 TEMPLE OF BAITAL DEUL. The centre of the east façade—representing sunrise—of the temple tower (*see page* 38 *and plan of the temple, page* 178).

72 TEMPLE OF GAURI. Detail of the west façade. Height, about 32 in. (*see page* 40).

73 TEMPLE OF MUKTESWAR. Detail of the west façade of the tower (*see plan, page* 26, *and also the south façade of the temple tower on Plate* 62).

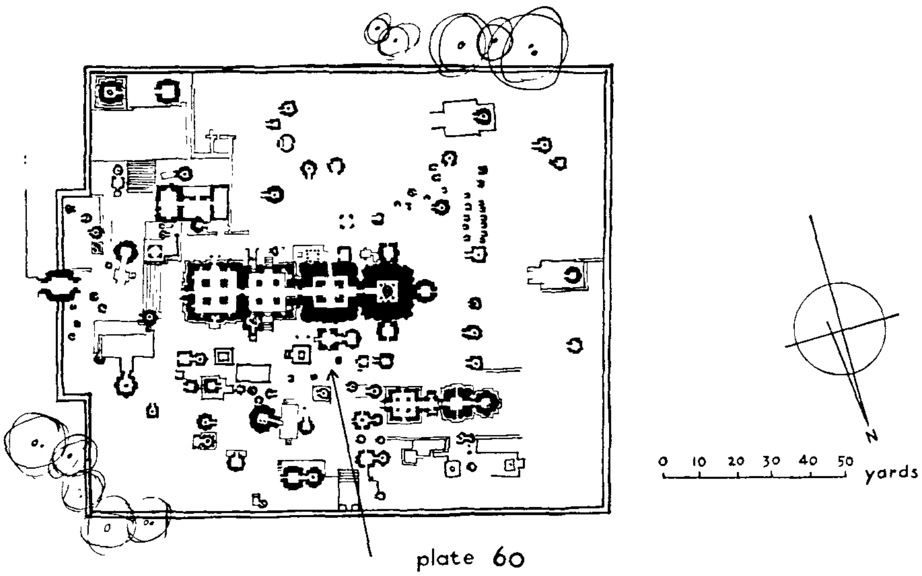
74 TEMPLE OF MUKTESWAR. Fight between a gnome and a figure mounted on a monster with the body of a lion and the trunk of an elephant.

75 TEMPLE OF MUKTESWAR. Decoration on the east façade (*see page* 39).

76 TEMPLE OF PARASURAMESWAR. Detail of the south façade.

77 TEMPLE OF PARASURAMESWAR. Window of the west façade, on the right of the entrance doorway. The orchestra is composed of flute, cymbals and tabla (pair of drums).

78 TEMPLE OF BAITAL DEUL (*see plan of the temple, page* 178, *and the exterior on Plate* 61). Interior of the sanctuary where religious ceremonies always take place. This photograph is exceptional as access to the sanctuary is forbidden to non-Hindus. It was taken in total darkness with magnesium. The body of the goddess Durga (*see page* 36) is clothed every morning by the priests in a different sari: her head, the only part visible, is sprinkled daily with oil and decorated with flowers. Her lips, eyes and nose are plated with silver.

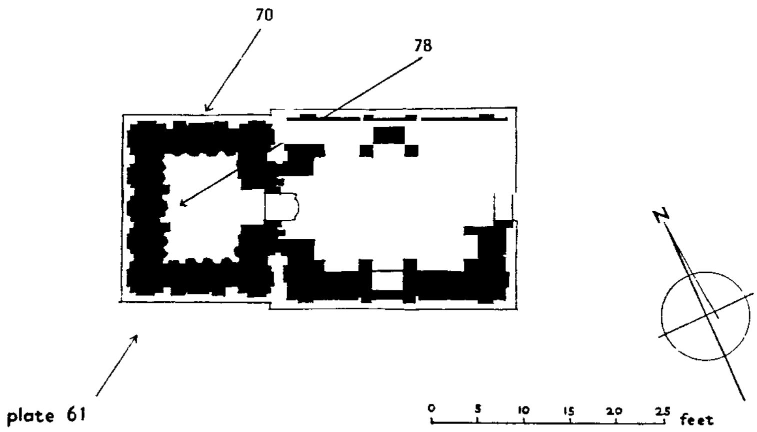


PLAN OF THE TEMPLE OF LINGARAJA

(c. *A.D.* 1000)

79 TEMPLE OF LINGARAJA, the forbidden temple (*see plan, above*). The statue has been anointed with oil, decorated with flowers and painted by the priests. Height, about 60 in. (*see page* 37).

80 TEMPLE OF MUKTESWAR. Detail of the west façade of the tower. Height, about 32 in. (*see page* 34).



PLAN OF THE TEMPLE OF BAITAL DEUL
(c. *A.D. 850*)

KHAJURAHO

(*Plates* 81–90, *Colour Plate facing page* 25)

81 TEMPLE OF LAKSHMAN. South-east view of the porch.

82 TEMPLE OF VISVANATH. South-east angle of the tower over the sanctuary. Height of the tower, about 115 ft.

83–84 TEMPLE OF VISVANATH. Height of the figures, about 32 in.

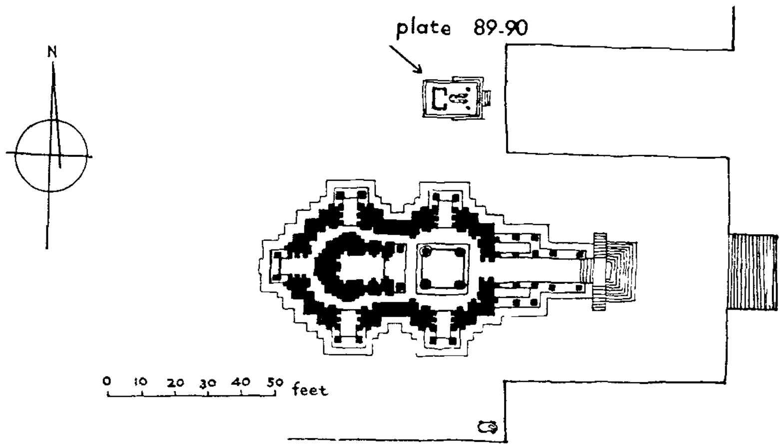
85 TEMPLE OF VISVANATH. Detail of the south façade (*see general view, Plate* 84). Height of the whole figure, about 32 in.

86 KANDARYA MAHADEVA TEMPLE. Detail of the north façade of the tower. The statue is $32\frac{3}{4}$ ft. from the ground.

87 TEMPLE OF VISVANATH. Detail of the south façade. Height about 32 in.

88 THE BHARAT OR CHITRAGUPTA TEMPLE, dedicated to the sun god Vishnu-Surya. West façade of the tower. The whole statue measures about 32 in.

89–90 STATUE OF WOMAN AND LION. The pavilion which houses this sculpture lies between the Kandarya Mahadeva and Bharat temples. A rare example of sculpture in the round dating from about A.D. 1000.



PLAN OF THE TEMPLE OF KANDARYA MAHADEVA
(c. *A.D. 1000*)

TEMPLE OF KONARAK

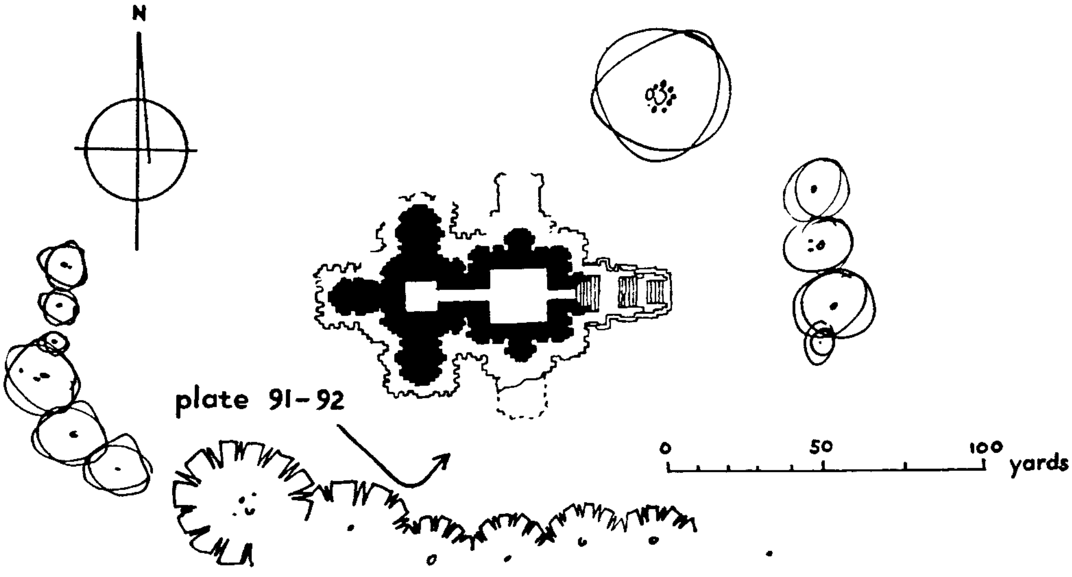
(*Plates* 91–103)

91–92 VIEW FROM THE SOUTH. On top of the plinth are the mandapa (about 128 ft. high) to the right, and to the left the base of the tower which collapsed. This temple was built about A.D. 1250 (*see page* 27).

93–94 BASE OF THE SOUTH FAÇADE. On the left, one of the monsters intended for the top of the tower. It was never put in place (*see page* 28). On the right, one of the twenty-four wheels of the temple, about 10 ft. in diameter.

95 DETAIL OF PLATE 96. Height, about 16 in.

96 BASE OF THE NORTH FAÇADE (*see pages* 39 *and* 40).



PLAN OF THE TEMPLE
(mid-thirteenth century)

97 THE SUN GOD IN HIS CHARIOT. Green chlorite. Height, about 8 ft. South façade of the sanctuary (*see page* 38).

98 DETAIL OF PLATE 97.

99 VISHNU-SURYA. Green chlorite. North façade of the sanctuary. The whole statue measures about 8¼ ft.

100 DETAIL OF PLATE 99.

101 CELESTIAL MUSICIAN. Sculpture in the round. Soft sandstone. Second tier of the mandapa roof. East façade. Height, about 6½ ft.

102 CELESTIAL MUSICIAN. Sculpture in the round. Soft sandstone. Second tier of the mandapa roof. West façade. Height, about 6½ ft.

103 BEARERS OF OFFERINGS. North side of the pedestal of a statue inside the sanctuary. Green chlorite. Height of the figures, about 16 in.

PHOTOGRAPHS

Photographs for Plates II, III, IV, V, VI, 1–2, 3*, 4, 5, 6*, 7*, 8*, 9*, 10–11, 12*, 13*, 14–15*, 16–17*, 18–19*, 27–8, 29–30, 31–2, 33*, 34, 35–6*, 37*, 38*, 39, 40, 41, 42, 43*, 44*, 45, 46*, 47, 48*, 49–50, 51*, 52, 53–4, 55, 56, 57–8, 59, 60, 61, 63–4*, 70*, 76, 77*, 79, 81, 82, 83–4, 85, 86, 87, 88, 89–90, 91–2, 95, 96, 99, 100, 103, were taken by Vitold de Golish.

Photographs for Plates 20–21*, 22–23, 24, 25*, 26, 62*, 65*, 66, 67, 68–9*, 71*, 72, 73, 74*, 75*, 78, 80, 93–4, 97, 98, 101, 102, were taken by Pierre Rambach.

* *In the Archives of the Musée Guimet*

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